BOXOFFICE BAROMETER

COMBINED WITH *Records*

1944-45



...ding The ... GOT TO B... ...ERN THEATRE NOVEMBER 11, 194...



M·G·M SWEEPS EXHIBITOR VOTE IN BOXOFFICE MAGAZINE SURVEY!

Keep Selling Bonds

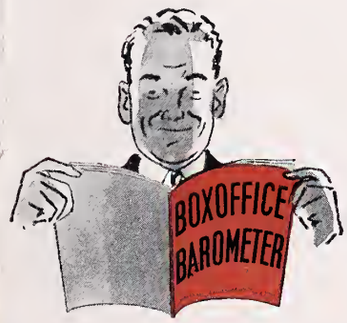
FIRST STAR OF THE SCREEN!

GREER GARSON VOTED TOPS BY THOUSANDS OF EXHIBITORS IN BOXOFFICE BAROMETER "ALL-AMERICAN SCREEN POLL"



EXTRA!

Miss Garson is upholding her honors as First Star of the Screen. "Mrs. Parkington" sets new M-G-M record for opening day gross at Radio City Music Hall!



READ ALL ABOUT M·G·M "FIRSTS" IN THIS ISSUE!

It was the biggest exhibitor vote ever!

M-G-M FIRST! Largest number of "Top Hits"!

M-G-M FIRST! Highest percentage in "Top Hits" class!

M-G-M FIRST! Leading star of all—Greer Garson!

M-G-M FIRST! Most in male-female star vote!

M-G-M FIRST! Tops in female stars!

M-G-M FIRST! Most in place-winning male stars!

M-G-M FIRST! Tops "Blue Ribbon" Monthly Awards!



YOU'VE GOT TO BE GOOD TO BE A LEADER FOR TWENTY

165

BOXOFFICE BAROMETER

PAST, PRESENT and future. All these are rolled into one in the pages that follow and which are bound together to comprise this volume.

The past season of 1943-44 has among its picture releases many which are yet to be played in hundreds, if not thousands, of theatres. The report on these, in all detail from title, cast and other pertinent booking data through the tabulations on boxoffice results of these pictures, does indeed serve a practical purpose.

The present deals with those productions in current release for the new season already under way. The future is blueprinted with production data on forthcoming releases, a greater number of which are in finished stages than at any comparable similar time in industry history.

BAROMETER was not issued in February to cover the calendar year of 1943 in order to effect its combination with BOXOFFICE RECORDS, permitting coverage of pictures and picture personalities for the seasonal year.

The record of 1943-44 is placed before our readers for its informational value and guidance for the ensuing season. The record tells us what has been the trend in production; the types of stories that were best received by the public; what stars are the most popular; what pictures have received special recognition for their outstanding merit.

For the physical side of the theatre, a realistic approach has been evidenced. Wartime limitations have had their effect on materials and supplies. Some of these restrictions continue; others are being lifted. How these have affected theatre operations for the year past and their meaning to the future is graphically told in the Modern Theatre Section herein. And speaking of blueprinting the future, that is done literally in the planning department of these pages.

Thus this eighth annual edition of BAROMETER is dedicated to a helpful and practical service for the everyday needs of the exhibitor in particular—and to all branches of the motion picture industry in general.

Ben Shlyen

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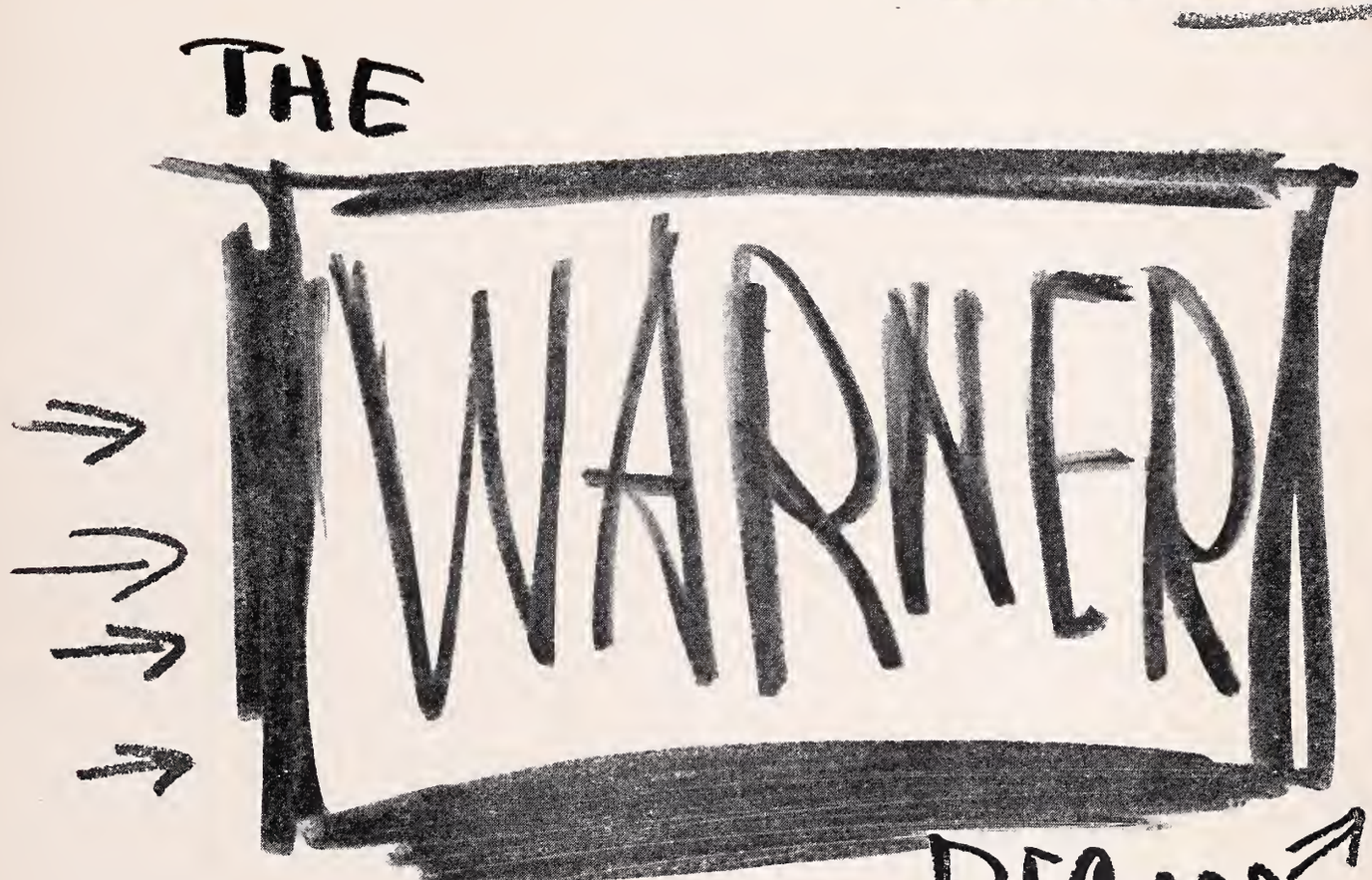
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THE
WARNER
RECORD
OF RECORDS



"WARNERS HAVE AN ENVIABLE RECORD FOR COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKING"

THE NEW YORK *TIMES*

20th Century-Fox

wishes to thank Boxoffice Magazine
for its First Annual Award designating

DARRYL F. ZANUCK'S Production

WILSON

in Technicolor

Directed by HENRY KING · Written by LAMAR TROTTI

THE OUTSTANDING MOTION
PICTURE ACHIEVEMENT OF 1944

KEEP SELLING BONDS



20th CENTURY-FOX

the company that made "Wilson", is making the longest line of hits that ever made box-office history!

IT'S NEW

It's History Making

YOU'LL SEE IT FOR THE FIRST TIME

IN

Walt Disney's

SPECTACULAR FULL LENGTH
TECHNICOLOR MUSICAL FEATURE

"The Three Caballeros"

A MAGIC COMBINATION
OF CARTOON AND "LIVE"
CHARACTERS ON THE-
SAME SCREEN!

STARRING	FEATURING
DONALD DUCK	AURORA MIRANDA OF BRAZIL
JOSÉ CARIOCA FROM BRAZIL	CARMEN MOLINA
PANCHITO FROM MEXICO	DORA LUZ OF MEXICO

AND
SIXTEEN FIREY LATIN TUNES

COMING SOON! an **R.K.O. RADIO RELEASE**

Nationwide Poll Names Screen's Who's Who

★

POPULARITY

Exhibitors, Press and Public Film Groups Make Selections

The All-American Favorites of 1944

TABULATING the long lists of votes which produce the results in BOXOFFICE's screen poll is always a thrilling task, especially when the running for the top honors is close, as it was this year—and it is filled with human interest. In the current instance it was more interesting, because, after counting the votes separately among the men and women stars, the ballots were combined for selection of the top 12 as a mixed group. However, the vote still gave male and female an even break, for there are six of each in the list of leading favorites. This list appears in the box in the adjoining column.

While we have reverted to our original policy of listing the winners in this poll, inaugurated with the first issue of BAROMETER for 1936, we are, however, continuing to tabulate and report the results in separate listings for male and female. Too, since comparisons from year to year indicate a trend, we are republishing the winners of 1942 in the male and female divisions for convenience in checking.

BAROMETER was not issued to cover the calendar year of 1943 in order to make possible its combination with BOXOFFICE RECORDS for coverage of pictures and picture personalities for the seasonal year. Therefore the last popularity poll made was for the year 1942.

Greer Garson takes the crown for 1944 as a comparative newcomer who was second among the women stars in 1942 and ninth in 1941, her first year of placing in these honored ranks.

Bing Crosby, who takes second honors in the combined poll, is first among the male stars, a jump from fifth place in 1942.

Bette Davis, after holding first position for four consecutive years, is second among the women and fourth over all.

THE WINNERS

1. **Greer Garson**
2. **Bing Crosby**
3. **Gary Cooper**
4. **Bette Davis**
5. **Ingrid Bergman**
6. **Spencer Tracy**
7. **Cary Grant**
8. **Irene Dunne**
9. **Humphrey Bogart**
10. **Bob Hope**
11. **Ginger Rogers**
12. **Claudette Colbert**

Other interesting facts reveal that:

Ingrid Bergman, who had not previously appeared as a winner here, takes fifth place, third in the women's class.

Gary Cooper is a veteran on the All-American, having stayed consistently near the top since 1936.

Spencer Tracy, now in sixth place, is a consistent winner, starting to make the winner box in 1937 and has stayed near the top ever since.

Cary Grant has been a winner for four straight years, taking seventh place this time, fourth in the male class.

Irene Dunne was a winner in 1939, showed again in 1941, then came back this season in eighth place among the chosen twelve, fourth among the women.

Humphrey Bogart makes the big league for the first time, winning ninth place against the field, fifth in the male division.

Bob Hope started his topflight position in 1941, continued in 1942 as fifth on the male team, is sixth in that division this year, tenth over all.

Ginger Rogers made the team in 1939, 1940, 1941 and 1942, averaging fifth place for her five years.

Claudette Colbert missed out in the 1942 poll, but with faithful regularity has been in all the other winning lists back to 1936, averaging about seventh place during those years.

Noteworthy is Clark Gable's winning of seventh place among the men. He has not made a picture in nearly three years.

There is much significance in these polls, for they represent much more than cash receipts. They show reactions of the public, the press, exhibitors, civic, educational and religious groups, and are a real expression of a popularity that means much to the industry.

The poll is taken by sending questionnaires to the following groups, thus gaining a cross-section of opinion as to the relative screen popularity of film stars:

1. A comprehensive list of newspaper photoplay editors.

2. Independent theatre owners not subject to producer-affiliation pressure or influences.

3. National Screen Council members, who each month select the outstanding picture for family entertainment to receive the BOXOFFICE Blue Ribbon Awards. The council is composed of newspaper motion picture editors, radio film commentators, leaders of civic and social organizations, representatives from the General Federation of Women's Clubs, the film committee of the International Federation of Catholic Alumnae, members of Better Films Councils and other groups interested in the improvement of motion pictures.



GREER
GARSON

☆

☆

☆



BING
CROSBY

GARY
COOPER





BETTE
DAVIS



INGRID
BERGMAN

☆

☆

☆



SPENCER
TRACY

CARY
GRANT





IRENE
DUNNE



HUMPHREY
BOGART



BOB
HOPE

GINGER
ROGERS





CLAUDETTE
COLBERT

THE ALL-AMERICAN SCREEN FAVORITES OF 1944

The Winners:

1. GREER GARSON
2. BING CROSBY
3. GARY COOPER
4. BETTE DAVIS
5. INGRID BERGMAN
6. SPENCER TRACY
7. CARY GRANT
8. IRENE DUNNE
9. HUMPHREY BOGART
10. BOB HOPE
11. GINGER ROGERS
12. CLAUDETTE COLBERT

MALE

1. Bing Crosby
2. Gary Cooper
3. Spencer Tracy
4. Cary Grant
5. Humphrey Bogart
6. Bob Hope
7. Clark Gable
8. Walter Pidgeon
9. James Cagney
10. Ronald Colman
11. Lionel Barrymore
12. Van Johnson

FEMALE

1. Greer Garson
2. Bette Davis
3. Ingrid Bergman
4. Irene Dunne
5. Ginger Rogers
6. Claudette Colbert
7. Betty Grable
8. Jean Arthur
9. Rosalind Russell
10. Rita Hayworth
11. Deanna Durbin
12. Barbara Stanwyck

The Runnersup:

(Listed in Order of Highest Number of Votes Received)

MALE

Barry Fitzgerald
Fred MacMurray
Abbott & Costello
William Bendix
Gene Kelly
Mickey Rooney
Charles Boyer
Fredric March
Don Ameche
Joseph Cotten
Errol Flynn
Paul Lukas
Tyrone Power
Ray Milland
Wallace Beery
Alan Ladd
Danny Kaye
Robert Taylor
Charles Coburn
Walter Brennan
Fred Astaire
Eddie Bracken
Paul Henreid
Van Heflin

FEMALE

Joan Fontaine
Judy Garland
Betty Hutton
Katharine Hepburn
Paulette Goddard
Olivia de Havilland
Margaret O'Brien
Alice Faye
Ann Sheridan
Lana Turner
Margaret Sullavan
Jennifer Jones
Hedy Lamarr
Dorothy Lamour
Laraine Day
Ida Lupino
Teresa Wright
Loretta Young
Jeanette MacDonald
Myrna Loy
Ann Sothern
June Allyson
Joan Davis
Joan Leslie

The Medalists:

(Listed in Order Named)

Male

Monty Woolley
Brian Donlevy
John Garfield
Walter Huston
Robert Young
Sonny Tufts
Pat O'Brien
Charles Laughton
Robert Walker
Red Skelton
Paul Muni
Frank Morgan
Edward Arnold
Dana Andrews
Frank Sinatra
Henry Fonda
George Murphy
Donald O'Connor
Edward G. Robinson
Dennis Morgan
John Wayne
Orson Welles
Roddy McDowall
Edgar Bergen (and Charlie McCarthy)
Robert Donat
Thomas Mitchell
William Powell
Franchot Tone
Brian Aherne
Jack Benny
Turhan Bey
Jack Carson
Herbert Marshall
Randolph Scott
George Sanders
Eddie Cantor
Fibber McGee (and Molly) (Marion and Jim Jordan)
Lon McCallister
Joel McCrea
Sydney Greenstreet
Lewis Stone
Laird Cregar
Nelson Eddy
George Raft
Alexander Knox
Raymond Massey
Helmut Dantine
Jon Hall
Jean Hersholt
Jose Iturbi
Warner Baxter
Joe E. Brown
Robert Cummings
Preston Foster
Basil Rathbone
Harry Carey
Donald Crisp
Jean Gabin
John Hodiak
Lum and Abner (Chester W. Lauck and Norris Goff)
Keenan Wynn

Female

Carmen Miranda
Susan Peters
Tallulah Bankhead
Anne Baxter
Gene Tierney
Marjorie Main
Sonja Henie
Maureen O'Hara
Shirley Temple
Lucille Ball
Gloria DeHaven
Marlene Dietrich
Merle Oberon
Katina Paxinou
Joan Crawford
Geraldine Fitzgerald
Esther Williams
Greta Garbo
Susan Hayward
Maria Montez
Linda Darnell
Martha Scott
Kathryn Grayson
Dorothy McGuire
Dinah Shore
Molly (& Fibber McGee) (Marion and Jim Jordan)
Alexis Smith
Mary Astor
Ruth Hussey
Maureen O'Sullivan
Eleanor Powell
Janet Blair
Gracie Fields
Marsha Hunt
Mary Martin
Ella Raines
Norma Shearer
Ginny Simms
Rise Stevens
Frances Langford
Ann Miller
Luise Rainer
Signe Hasso
Miriam Hopkins
Veronica Lake
Carole Landis
Ann Rutherford
Joan Blondell
Kay Francis
Diana Lynn
Jane Wyman

THE ALL-AMERICAN SCREEN FAVORITES OF 1942

MALE

1. Clark Gable
2. Gary Cooper
3. Spencer Tracy
4. James Cagney
5. Bob Hope
6. Bing Crosby
7. Cary Grant,
8. Bud Abbott & Lou Costello
9. Mickey Rooney
10. Walter Pidgeon
11. Tyrone Power
12. Wallace Beery

FEMALE

1. Bette Davis
2. Greer Garson
3. Ginger Rogers
4. Rita Hayworth
5. Rosalind Russell
6. Betty Grable
7. Olivia de Havilland
8. Ann Sheridan
9. Lana Turner
10. Judy Garland
11. Dorothy Lamour
12. Joan Fontaine

The All-American Western Favorites

YOUTHFUL and youthfully-minded picture patrons everywhere continue enthusiastic over western melodramas. Year after year, these action films, based on the early-day frontier life which became the backbone of American history, supply a real need.

The addition of music in more recent years gave the action pictures a big boost. In fact the winner of first place this year, Roy Rogers, is a capable singer himself and has been supported by upper-budget production values, including musical backgrounds, good casts and elaborate sets.

Gene Autry, who has been in the armed forces over two years, has had to retain his popularity on his record, and through reissues, for no new pictures of his have been released in that time. Autry has held first spot in these action winner lists ever since the BAROMETER started. His has been an enviably successful record. He was a pioneer in the singing-cowboy field.

Rogers has been a consistent winner since 1938, when he broke into the ranks of the favorites in eighth place. In 1939 he was fourth; in 1940 he was fifth; second in 1942, our latest previous report.

William Boyd has been in every winning list published in BAROMETER, always second or third. His record: Third in 1937, second in 1938 and 1939; third in 1940; second in 1941 and third in 1942.

THE LEADERS

1. **Roy Rogers**
2. **Gene Autry**
3. **William Boyd**
4. **Ken Maynard**
5. **Smiley Burnette**
6. **Johnny Mack Brown**
7. **Charles Starrett**
8. **George "Gabby" Hayes**
9. **Hoot Gibson**
10. **Tex Ritter**

Ken Maynard won a place among the winners in three previous years: seventh in 1937 and 1938; twelfth in 1940.

Smiley Burnette started taking a place among the winners in 1939, with ninth place; was seventh in 1940, sixth in 1941 and fifth in 1942.

Johnny Mack Brown took an honor spot here first in 1939, with eleventh place. (For several years we listed 12 winners.) Then in 1941 and 1942 Brown held eighth place.

Charles Starrett is now a four-time winner, with seventh place in 1939, eighth in 1940, seventh in 1941, sixth in 1942 and seventh this year.

George "Gabby" Hayes was tenth in 1941, ninth in 1942, and is here as eighth this year.

Hoot Gibson came into the winning list for the first time this year, only the winner with that distinction.

Tex Ritter won sixth place in 1938, eighth in 1939, and eleventh in 1940.

Our method of polling the vote for leading stars is covered in an earlier part of this section.



ROY ROGERS



GENE AUTRY



WILLIAM BOYD

GROSSES

★ The HITS

106 Features Make 'Hit' Class Rating 120% or More

THE 1943-44 season has chalked up a new high mark for business done at the nation's boxoffices. While there were fewer pictures released, more of them did above average than in any previous season. And this makes the third consecutive time that such a record has been achieved. Out of a total output of 336 features, excluding westerns, 258, or 77 per cent, scored above the 100 per cent mark. In the hit category (120 per cent or better), there were 106 pictures.

In the previous season, 273 features were released, with 206 scoring above average, giving an over-all rating of 55 per cent. There were 111 hit pictures in 1942-43, but on a ratio basis, this is 1.5 per cent under the record for 1943-44.

As in the previous two seasons, only one picture scored above the 200 per cent mark.

Two pictures which were played only on a roadshow basis and not generally released were omitted from the calculations. These pictures are "Song of Bernadette" and "Wilson." The latter earned distinction by receiving the first annual BOXOFFICE Award for the Outstanding Motion Picture Achievement in the Season of 1943-44.

Of the hits listed in the adjoining columns, M-G-M scored with the largest number, having 21 hit pictures to its credit. 20th Century-Fox is second with 17; RKO is third with 16; Paramount has 12; Warners 11; Columbia and Universal each have 8; United Artists 7; Republic 4; and Monogram 2.

On the ratio of hit pictures against each company's total number of releases computed, the story is somewhat different. M-G-M has the top ratio of 61.7 per cent, since their score was 21 hits out of 34 pictures tabulated. 20th Century-Fox takes second place on this calculation with a ratio of 60 per cent based on 17 hits out of 28 releases. Warners' ratio is 57.9, scoring 11 hits out of 19 releases. UA follows with 43.8 per cent for 7 hits out of 16. RKO comes next with 16 hits out of 37 for a ratio of 43.2 per cent. Columbia scores 21 per cent for 8 hits out of 38 releases. Then follows Republic with 16.6 per cent for 4 hits out of 24. Universal gets 16 per cent on 8 hits out of 50. And Monogram scores 8.3 per cent on its 2 hits out of 24 releases.

(These Scored Ratings of 150% or More)

	Pct.
GOING MY WAY (Para)	204
SINCE YOU WENT AWAY (UA)	172
THOUSANDS CHEER (M-G-M)	166
SWEET ROSIE O'GRADY (20th-Fox)	162
LADY IN THE DARK (Para)	161
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WHITE CLIFFS OF DOVER, THE (M-G-M)	159
COVER GIRL (Col)	157
LET'S FACE IT (Para)	156
THANK YOUR LUCKY STARS (WB)	156
GUADALCANAL DIARY (20th-Fox)	154
LADY TAKES A CHANCE, A (RKO)	154
CHRISTMAS HOLIDAY (Univ)	152
DESTINATION TOKYO (WB)	152
MIRACLE OF MORGAN'S CREEK (Para)	152
OLD ACQUAINTANCE (WB)	152
IN SOCIETY (Univ)	151
GIRL CRAZY (M-G-M)	150

(These Scored Ratings of 140% or More)

ALI BABA AND THE FORTY THIEVES (Univ)	149
GANG'S ALL HERE, THE (20th-Fox)	149
MADAME CURIE (M-G-M)	149
MR. SKEFFINGTON (WB)	149
SAHARA (Col)	149
DESERT SONG (WB)	148
FIGHTING SEABEES, THE (Rep)	148
HIS BUTLER'S SISTER (Univ)	148
WATCH ON THE RHINE (WB)	147
IN OLD OKLAHOMA (Rep)	146
PRINCESS O'ROURKE (WB)	146
STORY OF DR. WASSELL, THE (Para)	146
TENDER COMRADE (RKO)	146
HEAVEN CAN WAIT (20th-Fox)	145
WHERE ARE YOUR CHILDREN? (Mono)	145
UP IN ARMS (RKO)	144
WHAT A WOMAN! (Col)	144
CLAUDIA (20th-Fox)	143
DRAGON SEED (M-G-M)	143
HIGHER AND HIGHER (RKO)	143
SEE HERE, PRIVATE HARGROVE (M-G-M)	143
WOMEN IN BONDAGE (Mono)	143
LASSIE COME HOME (M-G-M)	142
NO TIME FOR LOVE (Para)	141
STANDING ROOM ONLY (Para)	141
SALUTE TO THE MARINES (M-G-M)	140

(These Scored Ratings of 130% or More)

GUNG HO! (Univ)	139
FLESH AND FANTASY (Univ)	138
FALLEN SPARROW, THE (RKO)	137

Key Cities From Which Averages Were Computed:

Boston	Denver	Milwaukee	Philadelphia
Buffalo	Des Moines	Minneapolis	Pittsburgh
Chicago	Detroit	New Haven	Salt Lake City
Cincinnati	Indianapolis	New York	San Francisco
Cleveland	Kansas City	Omaha	Seattle
Dallas	Los Angeles		

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(These Scored Ratings of 120% or More)

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CRY OF THE WEREWOLF (Col).....120
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Bomber's Moon (20th-Fox).....112
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Bridge of San Luis Rey (UA).....111
Broadway Rhythm (M-G-M).....120
Buffalo Bill (20th-Fox).....135

EDITOR'S NOTE: 100% is average or normal business.
**Insufficient reports for computation.*
†Westerns not included.

Picture Grosses

(Continued from preceding page)

C

Call of the Jungle (Mono) 100
Call of the South Seas (Rep)....97
Calling Dr. Death (Univ)....110
Candlelight in Algeria (20th-Fox) 100
Canterville Ghost, The (M-G-M)....134
Career Girl (PRC) 100
Carolina Blues (Col) .... *
Casanova in Burlesque (Rep) 101
Chance of a Lifetime, The (Col)....99
Charlie Chan in the Secret Service (Mono)....103
Chinese Cat, The (Mono) 96
Chip Off the Old Block (Univ)....115
Christmas Holiday (Univ) 152
City That Stopped Hitler, The (Para)....109
Claudia (20th-Fox) 143
Cobra Woman (Univ) 115
Contenders, The (PRC) 107
Corvette K-225 (Univ)....130
Cover Girl (Col) 157
Crazy House (Univ) 116
Crime Doctor's Strangest Case (Col)....105
Cross of Lorraine (M-G-M)....111
Cry "Havoc" (M-G-M) 120
Cry of the Werewolf 120
Curse of the Cat People (RKO)....107

D

Dancing Masters, The (20th-Fox) 101
Danger! Women at Work (PRC) 107
Days of Glory (RKO) 107
Deerslayer (Rep) .... *
Delinquent Daughters (PRC) 112
Desert Song (WB) 148
Destination Tokyo (WB) 152
Detective Kitty O'Day (Mono) 104
Double Indemnity (Para) 122
Doughboys in Ireland (Col)....109
Dr. Gillespie's Criminal Case (M-G-M)....107
Dragon Seed (M-G-M) 143
Drums of Fu Manchu (Rep) .... *

E

Escape to Danger (RKO) 100
Eve of St. Mark, The (20th-Fox)....117
Ever Since Venus (Col) 99

F

Falcon and the Co-Eds, The (RKO) 102
Falcon in Mexico, The (RKO) 105
Falcon Out West, The (RKO)....101
Fallen Sparrow, The (RKO) 137
Find the Blackmailer (WB) 98
Fighting SeaBees, The (Rep) 148
Fired Wife (Univ) 108
Flesh and Fantasy (Univ) 138
Follow the Boys (Univ) 118
Follow the Leader (Mono) 114
Four Jills in a Jeep (20th-Fox)....119

G

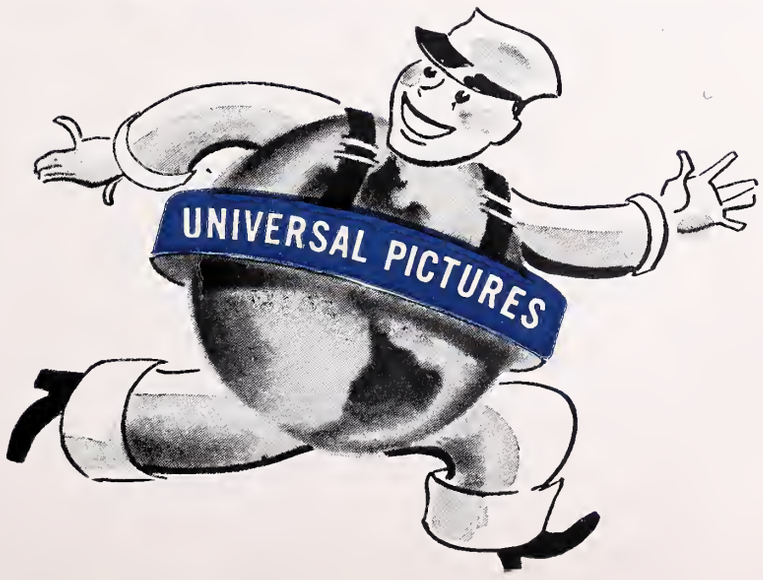
Gambler's Choice (Para) 97
Gang's All Here, The (20th-Fox)....149
Gangway for Tomorrow (RKO) 103
Gaslight (M-G-M) 136
Ghost Catchers (Univ) 106
Ghost Ship, The (RKO) 123
Ghost That Walks Alone, The (Col)....105
Gildersleeve on Broadway (RKO) 100
Gildersleeve Sees a Ghost (RKO)....98
Girl Crazy (M-G-M) 150
Girl From Monterrey (PRC) 110
Girl in the Case, The (Col) .... *
Girl Who Dared (Rep) 103
Going My Way (Para) 204
Good Fellows, The (Para) 98
Goodnight, Sweetheart (Rep) .... *
Government Girl (RKO) 134
Great Moment, The (Para) 98
Guadalcanal Diary (20th-Fox) 154
Gung Ho! (Univ) 139
Guy Named Joe, A (M-G-M) 159

H

Hail the Conquering Hero (Para)....126
Hairy Ape, The (UA) 123
Happy Land (20th-Fox) 127
Harvest Melody (PRC) 98
Hat Check Honey (Univ) 100
Heat's On, The (Col) 112
Heaven Can Wait (20th-Fox) 145
Heavenly Body (M-G-M) 119
Heavenly Days (RKO) 117
Henry Aldrich, Boy Scout (Para)....95
Henry Aldrich Haunts a House (Para)....100
Henry Aldrich Plays Cupid (Para)....101
Henry Aldrich's Little Secret (Para)....104
Her Primitive Man (Univ) 106
Here Comes Elmer (Rep) 106
Hey, Rookie (Col) 110
Hi Diddle Diddle (UA) 131
Hi Good-Lookin' (Univ) 101
Hi'Ya Sailor (Univ) 104
Higher and Higher (RKO) 143
His Butler's Sister (Univ) 148
Hitler Gang, The (Para) 114
Holy Matrimony (20th-Fox) 128
Home in Indiana (20th-Fox) 134
Hoosier Holiday (Rep) 99
Hostages (Para) 114

(Continued on page 18)

It's the UNIVERSAL Formula



Frequently
one hears
the comment . . .

"That's the Universal Formula"

It's nice to know that a method of production can be crystallized into a formula.

We at Universal don't think there's any mystery in developing a successful formula. Essentially, it's based on integrity, efficiency and those most important elements of show business ...Ingenuity and Creative Talent.

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IT TAKES ALL KINDS OF TASTES TO MAKE AN AUDIENCE...and we try to make pictures to please the greatest number. Watch our Releases and you'll know what we mean!

Picture Grosses

(Continued from page 14)

Hot Rhythm (Mono) 102
Hour Before the Dawn, The (Para)....107

I

I Dood It (M-G-M) 131
I Love a Soldier (Para) 128
Impatient Years, The (Col) 137
Impostor, The (Univ) 110
In Old Oklahoma (Rep) 146
In Our Time (WB) 123
In Society (Univ) 151
Invisible Man's Revenge (Univ) 113
Iron Major, The (RKO) 133
Is Everybody Happy? (Col) 98
Isle of Forgotten Sins (PRC) 100
It Happened Tomorrow (UA) 120

J

Jack London (UA) 119
Jam Session (Col) 97
Jamboree (Rep) 102
Jane Eyre (20th-Fox) 133
Jive Junction (PRC) 108
Johnny Come Lately (UA) 135
Johnny Doesn't Live Here Any More (Mono)..108
Jungle Woman (Univ) 114

K

Kansan, The (UA) 106
Kansas City Kitty (Col) 104
Klondike Kate (Col) 105
Knickerbocker Holiday (UA) 103

L

Ladies Courageous (Univ) 106
Ladies of Washington (20th-Fox) 102
Lady and the Monster, The (Rep) 121
Lady in the Dark (Para) 161
Lady in the Death House (PRC) 99
Lady, Let's Dance (Mono) 93
Lady Takes a Chance, A (RKO) 154
Larceny With Music (Univ)....110
Lassie Come Home (M-G-M) 142
Leave It to the Irish (Mono) 98
Let's Face It (Para) 156
Lifeboat (20th-Fox) 125
Lodger, The (20th-Fox) 136
Lost Angel (M-G-M) 126
Louisiana Hayride (Col) 100

M

Machine Gun Mama (PRC).... 93
Mad Ghoul, The (Univ) 98
Madame Curie (M-G-M) 149
Mademoiselle Fifi (RKO) 108
Make Your Own Bed (WB) 118
Man From Down Under (M-G-M)....109
Man From Frisco (Rep) 107
Marine Raiders (RKO) 119
Mask of Dimitrios, The (WB)....113
Meet the People (M-G-M) 104
Melody Parade (Mono) 100
Men on Her Mind (PRC) 103
Men of the Sea (PRC) .... *
Million Dollar Kid (Mono) 100
Minesweeper (Para) 105
Minstrel Man (PRC) 99
Miracle of Morgan's Creek, The (Para)....152
Monster Maker (PRC) 95
Moon Over Las Vegas (Univ).... 97
Moonlight in Vermont (Univ) 103
Mr. Muggs Steps Out (Mono) 103
Mr. Skeffington (WB) 149
Mr. Winkle Goes to War (Col) 117
Mummy's Ghost (Univ) 105
Music in Manhattan (RKO) 118
My Best Gal (Rep) 107
Mystery Broadcast (Rep) 103
Murder on the Waterfront (WB) 103

N

Nabonga (PRC) 110
Navy Way, The (Para) 104
Never a Dull Moment (Univ) 102
Night of Adventure, A (RKO) 103
Nine Girls (Col) 111
No Time for Love (Para) 141
None Shall Escape (Col) 137
North Star, The (RKO) 129
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O

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Oh, What a Night! (Mono).... *
Old Acquaintance (WB) 152
Once Upon a Time (Col) 132
One Mysterious Night (Col) 100

P

Pardon My Rhythm (Univ) 103
Paris After Dark (20th-Fox) 107
Passage to Marseille (WB) 133
Passport to Destiny (RKO) 98
Phantom Lady (Univ) 112
Pin Up Girl (20th-Fox) 126
Pistol Packin' Mama (Rep) 109
Port of Forty Thieves (Rep) 105
Princess O'Rourke (WB) 146
Purple Heart, The (20th-Fox) 131

R

Racket Man, The (Col) 103
Rationing (M-G-M) 111
Return of the Ape Man (Mono)....104
Return of the Vampire, The (Col) 117
Riding High (Para) 122
Roger Touhy, Gangster (20th-Fox) 120
Rookies in Burma (RKO) 102
Rosie the Riveter (Rep) 106

S

Sahara (Col) 149
Sailor's Holiday (Col) 103
Saint Meets the Tiger, The (Rep) 94
Salute to the Marines (M-G-M) 140
Sarong Girl (Mono) 112
Scarlet Claw, The (Univ) 100
Secret Command (Col) 112
Secrets of Scotland Yard (Rep) 103
See Here, Private Hargrove (M-G-M) 143
Sensations of 1945 (UA) 111
Seven Days Ashore (RKO) 105
Seven Doors to Death (PRC) ..... *
Seventh Victim, The (RKO) 105
Shadow of Suspicion (Mono) ..... *
Shake Hands With Murder (PRC) 106
She's a Soldier Too (Col) 100
She's for Me (Univ) 101
Sherlock Holmes Faces Death (Univ) 98
Shine On Harvest Moon (WB) 135
Show Business (RKO) 121
Shrine of Victory (20th-Fox) ..... *
Silent Partner (Rep) 97
Since You Went Away (UA) 172
Sing a Jingle (Univ) 108
Sing, Neighbor, Sing (Rep) ..... *
Slightly Terrific (Univ) 99
So This Is Washington (RKO) 104
So's Your Uncle (Univ) 105
Son of Dracula (Univ) 123
Song of Russia (M-G-M) 121
Song of the Open Road (UA) 111
Soul of a Monster (Col) 105
South of Dixie (Univ) 100
Spider Woman (Univ) 108
Spotlight Scandals (Mono) 116
Standing Room Only (Para) 141
Stars on Parade (Col) 96
Step Lively (RKO) 132
Storm Over Lisbon (Rep) 108
Story of Dr. Wassell, The (Para) 146
Strange Death of Adolf Hitler, The (Univ) 111
Strangers in the Night (Rep) ..... *
Submarine Base (PRC) 99
Sullivans, The (20th-Fox) 124
Sultan's Daughter, The (Mono) 102
Summer Storm (UA) 128
Sweet Rosie O'Grady (20th-Fox) 162
Sweethearts of the U.S.A. (Mono) 103
Swing Fever (M-G-M) 107
Swing Out the Blues (Col) 102
Swing Shift Maisie (M-G-M) 124
Swingtime Johnny (Univ) 97

T

Take It Big (Para) 105
Tampico (20th-Fox) 108
Tarzan's Desert Mystery (RKO) 121
Tender Comrade (RKO) 146
Thank Your Lucky Stars (WB) 156
There's Something About a Soldier (Col) 100
They Live in Fear (Col) 89
This Is the Life (Univ) 108
Thousands Cheer (M-G-M) 166
Three Little Sisters (Rep) 102
Three Men in White (M-G-M) 109
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Three Russian Girls (UA) 99
Tiger Fangs (PRC) 107
Timber Queen 102
Top Man (Univ) 111
Tornado (Para) 99
Trocadero (Rep) 104
True to Life (Para) 113
Tunisian Victory (M-G-M) 100
Twilight on the Prairie (Univ) 100
Two Girls and a Sailor (M-G-M) 132
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U

U-Boat Prisoner (Col) 103
Uncensored (20th-Fox) 86
Uncertain Glory (WB) 109
Underground Guerrillas (Col) 89
Uninvited, The (Para) 128
Unknown Guest (Mono) 99
Up in Arms (RKO) 144
Up in Mabel's Room (UA) 122

V

Victory Through Air Power (UA) 111
Voice in the Wind (UA) 117
Voodoo Man, The (Mono) 103

W

Watch on the Rhine (WB) 147
Waterfront (PRC) 108
Weekend Pass (Univ) 96
Weird Woman (Univ) 100
What a Woman! (Col) 144
When the Lights Go On Again (PRC) ..... *
Where Are Your Children? (Mono) 145
Whispering Footsteps (Rep) 103
Whistler, The (Col) 100
Whistling in Brooklyn (M-G-M) 115
White Cliffs of Dover, The (M-G-M) 159
Wintertime (20th-Fox) 137
Woman of the Town 113
Women in Bondage (Mono) 143

Y

Yellow Canary, The (RKO) 99
You Can't Ration Love (Para) 99
You're a Lucky Fellow, Mr. Smith (Univ) 101
Young Ideas (M-G-M) 104
Youth Runs Wild (RKO) 135

32 "Actioners" Out of 77 Do Better Than Average

(In Alphabetical Order)

A

Arizona Trail (Univ)..... 96
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B

Bar 20 (UA).....110
Beneath Western Skies (Rep)..... 96
Beyond the Last Frontier (Rep).....100
Black Hills Express (Rep)..... 96
Blazing Frontier (PRC)..... 88
Boss of Boomtown (Univ).....103
Boss of Rawhide (PRC)..... 91
Brand of the Devil (PRC)..... 88

C

California Joe (Rep).....103
Call of the Rockies (Rep).....100
Canyon City (Rep).....100
Cowboy and the Senorita, The (Rep).....125
Cowboy Canteen (Col)..... 97
Cowboy in the Clouds (Col).....103

D

Death Valley Manhunt (Rep)..... 98
Death Valley Rangers (Mono).....101
Devil Riders (PRC)..... 98
Drifter, The (PRC)..... 94

F

False Colors (UA)..... 99
Forty Thieves (UA).....111
Frontier Frameup (Mono).....100
Frontier Law (Univ)..... 96
Frontier Outlaws (PRC)..... 87
Fugitive From Sonora (Rep) 95
Fuzzy Settles Down (PRC)..... 95

G

Guns of the Law (PRC)..... 88
Gunsmoke Mesa (PRC).....101

H

Hail to the Rangers (Col).....101
Hands Across the Border (Rep).....125
Hidden Valley Outlaws (Rep)..... 98

L

Land of the Outlaws (Mono).....100
Laramie Trail, The (Rep).....100
Last Horseman, The (Col).....105
Law Men (Mono).....105
Law of the Valley (Mono).....100
Lumberjack (UA) 105

M

Man From the Rio Grande (Rep)..... 98
Marked Trails (Mono).....101
Marshal of Gunsmoke (Univ).....101
Mojave Firebrand, The (Rep)..... 98
Mystery Man (UA).....109

O

Oklahoma Raiders (Univ).....108
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Outlaw Trail (Mono).....102
Outlaws of Santa Fe (Rep).....100
Overland Mail Robbery (Rep).....103

P

Partners of the Trail (Mono)..... 99
Pinto Bandit, The (PRC)..... 93
Pride of the Plains (Rep).....104

R

Raiders of the Border (Mono)..... 97
Raiders of Sunset Pass (Rep).....102
Range Law (Mono).....105
Return of the Rangers (PRC).....100
Riders of the Deadline (UA).....107
Riding West (Col)..... 99
Rustlers' Hideout (PRC).....100

S

Silver City Kid (Rep).....100
Silver City Raiders (Col)..... 98
Song of Nevada (Rep).....125
Sonora Stagecoach (Mono).....100
Spook Town (PRC).....100
Sundown Valley (Col).....108
Swing in the Saddle (Col).....124

T

Texas Kid (Mono) 104
Texas Masquerade (UA).....112
Thundering Gun Slingers (PRC)..... 90
Trail to Gunsight (Univ)..... 96
Trigger Trail (Univ)..... 97

U

Utah Kid (Mono).....100

V

Valley of Vengeance (PRC)..... 95
Vigilantes Ride, The (Col)..... 99

W

West of the Rio Grande (Mono).....100
Westward Bound (Mono).....103
Wyoming Hurricane (Col).....104

Y

Yellow Rose of Texas, The (Rep).....107

The Industry's Postwar Opportunity

by WM. G. FORMBY

PROBABLY there is no question more insistent upon an answer than the one concerning the status of the motion picture industry after the defeat of Germany and Japan. It is agreed among responsible people in the trade that no full and complete answer can be obtained until victory is achieved over both of these nations. The collapse of Germany, hopefully expected by the time this annual publication reaches the readers, obviously will permit the industry to put its plans into action in Europe. There can be no adequate expression of its strength and extent, however, until wartime restrictions that will prevail through the contest with Japan can be lifted.

This is the larger problem that has occupied industry executives in their postwar planning. The exhibitor in the United States is interested in the world market potentialities mainly in relation to their effect upon the product he sells to his public; the state of health and well-being the whole trade can achieve in the postwar period.

With the exhibitor in mind, we asked the executive heads of the distribution companies to comment on "The Industry's Opportunity in the Postwar World." It is evident that they are best qualified to discuss the all-important subject with authority. Following are their statements:

★ ★ ★ ★ ★ ★



BARNEY BALABAN

President

Paramount Pictures, Inc.

★ ★ ★ ★ ★ ★

THE postwar period, I believe, will offer the motion picture industry its greatest opportunity since the birth of motion pictures.

With new vistas unfolding after victory will come opportunities for companies and individuals within the industry which, I believe, will bring their rewards. We can realize these opportunities only if we apply ourselves to the utmost in the exercise of enterprise, intelligence and ingenuity.

The great need of the era will be for men with vision—men who will be able to foresee the great potentialities of the screen now untapped as a medium of entertainment and as a channel for public service and international goodwill.

One of our chief tasks will be to hold the greater part of the peak patronage which we enjoy today. I believe we can do this by making pictures which will appeal to the greatest number. It is my further belief that present attendance figures, record-breaking as they are, can be maintained to a substantial degree after the war. One of the strong reasons for my belief is that the showing of 16mm versions of selected pictures to our armed forces around the world, as the gift of the industry, has created millions of new friends among them for the motion picture, and when they return to civilian life they will continue to be enthusiastic moviegoers. Too, the attendance curve proves a greatly increased frequency of patronage in this country, and, with a continuance of good pictures this great audience should be retained.

Because of the hunger of war-ridden people for entertainment of the type which Hollywood can provide, the reopening of the foreign markets should send world attendance figures to new highs. World film patronage should be much greater than even before the war, and reach the highest peak in the history of the industry.

I am of the school of thought which believes that the present prosperous state of the industry is due not entirely to the warborn boom, but in large measure to the appealing qualities of the product. It therefore behooves the industry not to relax, but to continue scouring the world for the finest stories and talent obtainable and combine them in the most skillfully devised productions. That is our greatest opportunity and challenge.

It is my judgment that fine new writing talent has developed in the crucible of war, both in this country and abroad, and innumerable thrilling stories exist of the happenings of the last fateful decade. They remain to be discovered and utilized in the production of great pictures.

There will be fertile opportunities in the postwar years for the development of methods which will advance screen techniques and result in still finer productions.

We of Paramount are fully cognizant that after the war the exhibitors of the United States and of the world will demand picture quality which will maintain their boxoffices in good health. To that end, we have built a solid production structure.

One of the greatest opportunities will be in the foreign field. There will, of course, be a myriad of problems before full development will be possible. We at Paramount have been devoting much careful thought to the postwar world market, and not alone for its commercial potentials. We have a genuine realization of the imperativeness of international cooperation on a broad scale as an antidote for a possible World War III. We are trying to make sure that the men selected to represent us in the liberated countries and other foreign markets in the postwar world will be true ambassadors of goodwill, with an intelligent understanding of the problems, attitudes and temperaments of the peoples among whom they will live.

Theatre operation will present extensive opportunities. As soon as materials and labor are available, we may expect a great activity in theatre construction to meet the needs of growing communities and shifts in population and to replace obsolescent properties, as well as to provide expansion of seating capacities. These projects will incorporate improved designs and refinements developed during the war for the comfort of patrons and the more effective presentation of programs.

Peace will bring many opportunities to progressive showmen. Those opportunities, at the same time, will be a challenge. Only by ingenuity and enterprise in exploitation, intelligent presentation of programs and maintenance of modern, up-to-date theatres can we hope to hold our own with the many other forms of amusement which are now preparing for expansion after the war.

We may well look ahead to the commercial development of television as a great postwar opportunity. Paramount firmly believes in the future of television, and I am sanguine of its prospects. We believe it holds great promise for the motion picture theatre, if the theatre will incorporate it and adapt it to its own purpose. Forward-looking showmen are already planning in that direction.

★ ★ ★ ★ ★ ★



SPYROS P. SKOURAS

President

20th Century-Fox Film Corp.

★ ★ ★ ★ ★ ★

THE responsibility of the American motion picture to our country and the world in the postwar era at home and abroad will be greater than ever before because of the very nature of the medium its great potential power to influence the thoughts as well as the hearts of men and women. The duties and responsibilities of the screen to humanity have increased tenfold as a result of the war, and I am confident that all of us in the industry are aware of this. We will have a real and definite contribution to make to lasting peace.

Abroad, it will be up to us in a large measure to reorient the thinking of the peoples of all the Fascist and Nazi countries, their present and former satellites. It will be the function of the motion picture to educate these misguided peoples through entertainment to the Democratic way of life. To succeed in this purpose it will have to be the fundamental requisite of the American motion picture always to maintain its high moral standards and never to sacrifice the decency and the dignity of its entertainment, and to depict our American way of life in its true colors—to show that we are human beings very like all others, with similar hopes and

(Continued on page 24)

There is Onl

TOP PICTURE!

"Going My Way." 204% Above Average. "The World's Record Hit!"



...TOP STAR!
(IN MALE POLL)

Bing Crosby. Coming in "Here Come The Waves" and "Road To Utopia."

AND 12 "TOP HITS"

IN "BOX

1943-'44 HITS

"Going My Way"	"Lady in the Dark"
"Story of Dr.Wassell"	"I Love A Soldier"
"Miracle of Morgan's Creek"	"Hail the Conquering Hero"
"Double Indemnity"	"Riding High"
"Let's Face It"	"Standing Room Only"
"No Time for Love"	"The Uninvited"

y one Paramount



. . . 4 "TOPS"

Out Of
Twelve in
Monthly
"Boxoffice"
Blue Ribbon
Awards.



OFFICE BAROMETER'S" IMPARTIAL EXHIBITOR POLL!

AND SEE NEXT YEAR'S ISSUE FOR THE '44-'45 WINNERS

"Frenchman's Creek"
"Rainbow Island"
"Our Hearts Were Young and Gay"
"Till We Meet Again"
"And Now Tomorrow"
"Ministry of Fear"
"Here Come the Waves"
"Practically Yours"
"Bring On the Girls"
"Incendiary Blonde"
"Road to Utopia"
"Duffy's Tavern"
And More, And More

The Industry's Postwar Opportunity

(Continued from page 21)

ambitions for peace and reasonable security for our families and loved ones. Let us not show off our wealth or power nor emphasize these. Rather, let us be modest because even if our supply of materials and wealth is greater than that enjoyed in other countries, we must not use these benefits to overwhelm those who are less fortunate.

Thus the screen will educate these people and cause them to realize and believe in the universal and democratic brotherhood of man under God.

At home in the postwar era films will play a great part, not only in the rehabilitation of our returning service men and women, but also in contributing to the solution of our country's domestic problems, such as the re-employment of these returning heroes.

The American motion picture will aid in the rehabilitation of these men and women by providing them with the best kind of entertainment, of which they are going to be in need and which will fit their psychological requirements after the war.

Last but not least, through television and the possible advent of the fourth dimention in motion picture photography, a new public interest will be stimulated which will encompass the possibilities for employment of thousands of returning service men and women who are qualified in the development of these new arts within our industry.

★ ★ ★ ★ ★ ★



HARRY M. WARNER

President

Warner Bros. Pictures, Inc.

★ ★ ★ ★ ★ ★

THE greatest opportunity that can come to any man is the opportunity to conduct his business in such a way as to perform a service to his fellow man in addition to earning a living. As victory approaches, the motion picture industry stands at the threshold of just such an opportunity.

No man can say with certainty whether there will be a postwar boom or a postwar depression or both. These are problems that we will handle as we come to them. What we are sure of, however, is that this nation will be confronted by a much larger problem which concerns the whole future of our civilization. That is something that we in the motion picture industry can do something about.

It is our good fortune to be able to inform and enlighten millions of people. When the fighting stops will we of the motion picture industry take the lead in making people realize that there is serious work still to be done if our children and their children are to have a safe world to live in, or will our pictures create an atmosphere of celebration and escape from the realities of the world?

At the end of the last war we made the mistake of wanting to forget the war and have a good time. Because we ran away from the hard problems of peace, we have had to go through bloodshed a second time. This time let us hope that we can take a more mature point of view. The defeat of the Axis will have been accomplished only at the cost of many human lives. I hope that the motion picture industry will do its part in demonstrating to the country our thankfulness and our never-ending obligation to the men who died so that we might continue to live.

★ ★ ★ ★ ★ ★



NICHOLAS M. SCHENCK

President

Loew's, Inc.

★ ★ ★ ★ ★ ★

"THE Industry's Opportunity in the Postwar World" is obviously a great one as through ideas people develop human understanding. The years have marked the steady growth of the motion picture. It has come of age and is accepted as the most important means of relaxation and communication of thought through story-telling. It is an international link as it is primarily a language in pictures. The motion picture industry has done a patriotic job in a time of national crisis. It feels its responsibility for the future and will fulfill that responsibility.

★ ★ ★ ★ ★ ★



NED DEPINET

President

RKO Radio Pictures, Inc.

★ ★ ★ ★ ★ ★

THE record of our industry's contribution to the nations' war effort is clear and articulate. The end of the war will present the motion picture industry with an even greater responsibility and opportunity for human service—in a world faced with the staggering problems of rehabilitation and reconstruction, particularly with the task of repairing the moral damage that has been inflicted upon peoples everywhere. There will be a great need in the postwar years for enlightenment as well as entertainment, encouragement as well as escape, and the world will look to the motion picture industry to fill these needs.

We must not—dare not—fail. We have set the pattern of service during the war years, and, doing that, we have gained the confidence and the support of the public to an unprecedented extent. We must follow this pattern when peace comes.

★ ★ ★ ★ ★ ★



JACK COHN

Vice-President

Columbia Pictures Corp.

★ ★ ★ ★ ★ ★

THE last three years have seen new highs established in theatre attendance. Not only have new audiences been created, there people have formed a theatregoing habit. Even allowing for the business recession which must be expected for a brief period after the war while reconversion is taking place, theatre attendance will continue good and will zoom upoward to new highs when factories begin supplying the demands of a product-hungry world.

Before we begin worrying about the future and the problems it holds for us, it would be a good idea to recondition our mental processes. We need to rid ourselves of the defensive attitude which has been so characteristic of the motion picture industry except for one or two notable occasions. It is time we began thinking of ourselves and our work as vital factors in our country's progress. Once this is done, we will find ourselves better able to cope with any of the problems the future presents to us.

That there will be plenty of problems is beyond question. That the industry will prove capable of solving them is equally certain. It is a matter of cold fact that no other industry has been as alert in sensing changes in consumer demands, or as quick to accommodate itself to such changes. For that matter, no industry has been as quick to anticipate new consumer trends or, to create new trends. It is the film industry's sixth sense in this direction which gives me confidence that we will be able to cope with whatever situations confront us in the years ahead.

There was a time when we liked to refer to ourselves as an "infant industry." That time has long since passed because today we represent a factor of enormous economic and social value. Hardly an industry in this country but is affected by our activities. Trade has long since ceased to follow the flag—it follows our films today. Unfortunately, too few within the ranks of our industry recognize this truth. Too few leaders of other industries are aware of the beneficent influence our product has had, and continues to have, upon their commodities. If we were to bring this to their attention, powerful allies would be aligned on our side because they would know that whatever hurts us, eventually hurts them.

(Continued on page 35)

Every day in the year is INDEPENDENTS' Day!



...and these are the independents

David O. Selznick
Mary Pickford
Charles Chaplin
Hunt Stromberg
William Cagney
Bing Crosby
Edward Small
Sol Lesser
Samuel Bronston
Lester Cowan
Jack Skirball
Benedict Bogeaus
Seymour Nebenzal
Jules Levey
Arnold Pressburger
Charles R. Rogers
Andrew Stone
Gregor Rabinovitch
Constance Bennett
Vanguard Films, Inc.
Producing Artists, Inc.
Producers Corp. of America
Angelus Pictures
Morey & Sutherland Cartoons



KEEP SELLING BONDS!

here is the story!

"TOP PICTURE of the industry's TOP YEAR!"

Yes, that's what they're saying about . . .

David O. Selznick's

first production since "Gone With The Wind" and "Rebecca".

Since You Went Away

...and here are the facts!

"Since You Went Away" played 10 weeks at the Capitol, New York—and topped the phenomenal attendance and box-office records set by "Gone With The Wind" *up to now* the most popular attraction in screen history!

"Since You Went Away" is a hold-out, hold-over attraction *everywhere*! ...for instance, San Francisco, Stamford, Dayton, Boston, Columbus, Toledo, Louisville, St. Louis, Richmond, Washington, Springfield, Mass.. etc....etc....etc.!

TRENTON, N. J. . . . population 124,697 . . . of whom 63,318 (more than half!) saw "Since you Went Away" in its first 4 weeks at the Mayfair...then it moved to the Stacy-Trent for a *5th* week, *and* NO picture ever held over more than 3 *weeks* in Trenton before!

Hold-over grosses on "Since You Went Away" are *at least* 10% better than on any other hold-over attraction in years!



. . . with the greatest all-star cast in screen history!

CLAUDETTE COLBERT · JENNIFER JONES · JOSEPH COTTEN · SHIRLEY TEMPLE · MONTY WOOLLEY · LIONEL BARRYMORE · ROBERT WALKER

DIRECTED BY JOHN CROMWELL · Released thru United Artists

"Guest in the House"
"Young Widow"
"Dishonored Lady"
"Glamour Girl"

"Guest in the House"
"Young Widow"
"Dishonored Lady"
"Glamour Girl"

For the 3rd Consecutive Year
Voted

CHAMPION PRODUCER

of the Industry

in BOXOFFICE'S Annual Poll

HUNT STROMBERG

is now producing four of a series
of outstanding attractions
for

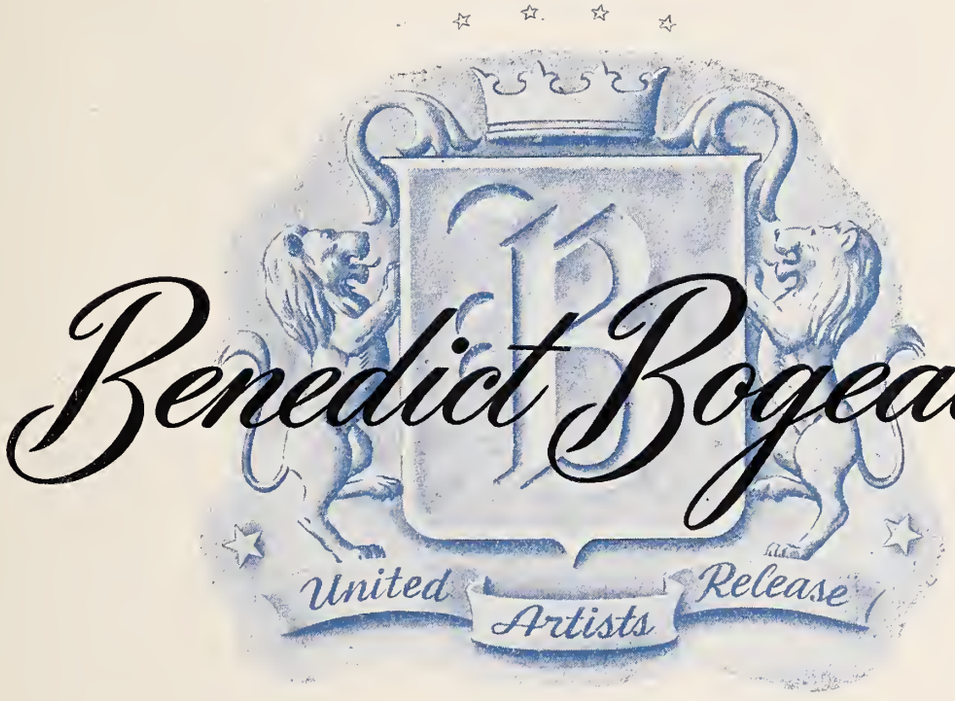
UNITED ARTISTS

"GUEST IN THE HOUSE"
(Completed)

"YOUNG WIDOW"
"DISHONORED LADY"
"GLAMOUR GIRL"

"Guest in the House"
"Young Widow"
"Dishonored Lady"
"Glamour Girl"

"Guest in the House"
"Young Widow"
"Dishonored Lady"
"Glamour Girl"



Ready for Release:

"DARK WATERS"

Current Release:

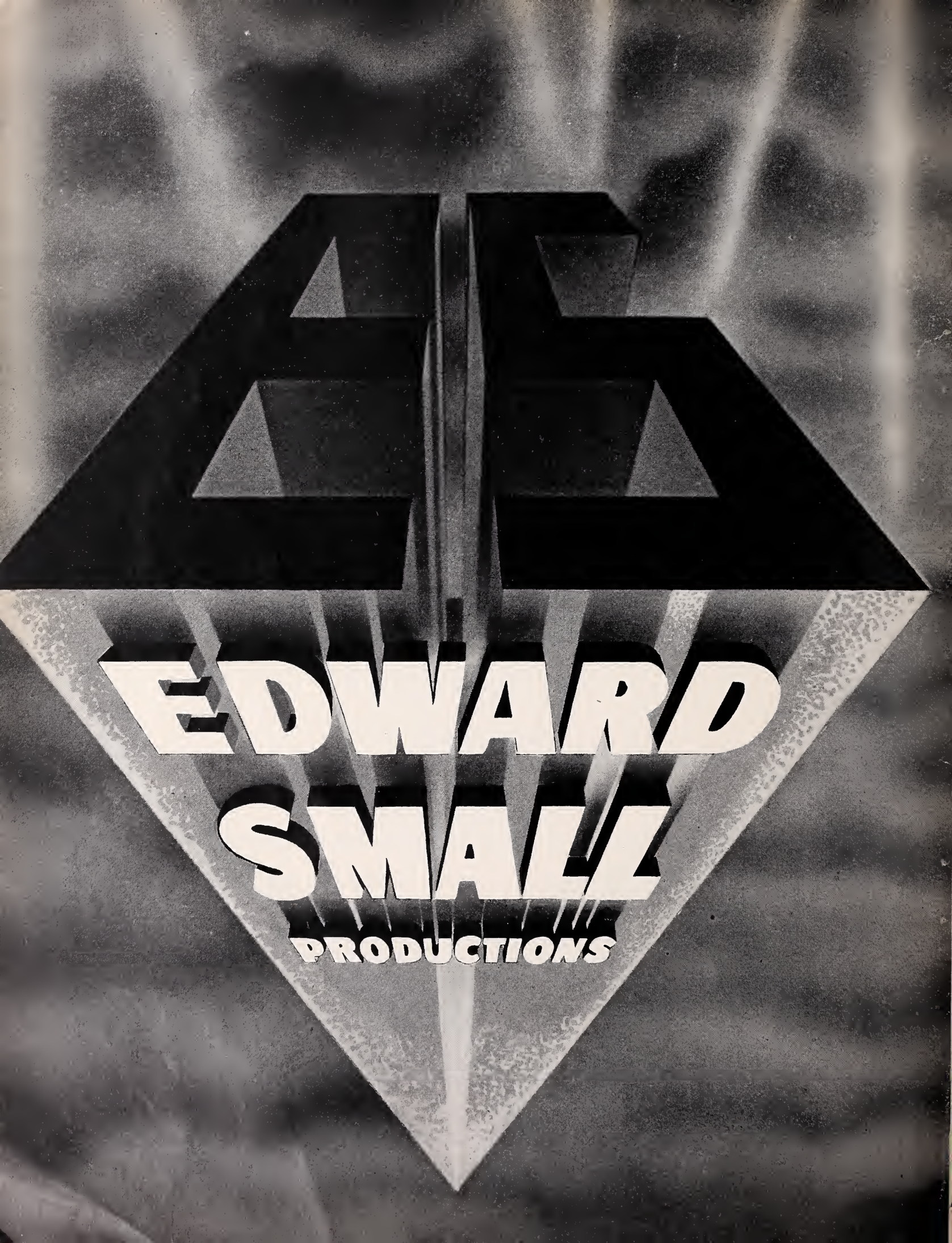
"THE BRIDGE OF SAN LUIS REY"

In Preparation:

"THERE GOES LONA HENRY"

BENEDICT BOGEAUS PRODUCTIONS

Released thru United Artists


EDWARD
SMALL
PRODUCTIONS



2 PRIZE WINNERS

Now in Production

THE PULITZER PRIZE AWARD

For Distinguished Correspondence

ERNIE PYLE

Whose Best Seller

"HERE IS YOUR WAR"

Forms the Basis

of

The Man Closest to the Heart of All Americans

"G. I. JOE"

Directed by

WILLIAM A. WELLMAN

With an All-Star Cast

Ready for Release

America's Best Play of the Season

Now in Its Second Year on Broadway

Selected by the

THEATRE CLUB OF NEW YORK

As the Outstanding American Play

"Tomorrow, the World"

Starring

FREDRIC MARCH - BETTY FIELD

with

AGNES MOOREHEAD

JOAN CARROLL - EDIT ANGOLD

and

Broadway's Prize-Winning Juvenile

SKIPPY HOMEIER

Directed by

LESLIE FENTON

Produced by

LESTER COWAN

RELEASED BY UNITED ARTISTS

Samuel Bronston

takes pleasure in announcing the affiliation of three brilliant Producer Directors and their first productions

Lewis Milestone

Director of "Edge of Darkness", "The Purple Heart" and "All Quiet on the Western Front", will produce and direct **"A WALK IN THE SUN", with Dana Andrews,** from the best-seller and Liberty Magazine story. "BORROWED NIGHT", from the forthcoming book and Cosmopolitan story.

René Clair

Director of "It Happened Tomorrow", "I Married a Witch" and "The Ghost Goes West", will produce and direct **"TEN LITTLE INDIANS", with Barry Fitzgerald,** from the Agatha Christie Broadway hit-mystery taken from the best-seller and Saturday Evening Post story, "And Then There Were None"

Julien Duvivier

Director of "Tales of Manhattan", "Flesh and Fantasy" and "The Great Waltz", will produce and direct **"DECISION", with Walter Huston,** from the widely discussed Broadway play

Released thru United Artists

Samuel BRONSTON PICTURES

ANDREW STONE PRODUCTIONS

1943

"Hi Diddle Diddle"

1944

"Sensations of 1945"

In Preparation:

"Bedside Manner"

"Sensations of 1946"

Releasing Through
United Artists

ARNOLD PRESSBURGER

Producer

United Artists

The Industry's Postwar Opportunity

(Continued from page 24)

In studying and discussing the future, it isn't enough that we think merely in terms of next year's product or of next year's problems. Our best brains and efforts should be put to the task of studying them from a long-range angle. What is described as "Big Business" should be induced to stop thinking of the motion picture industry as merely one of the luxury fields. It should be sold on the basis of regarding us as an influence of enormous good for all. Its cooperation should be courted because such an alliance would go a long way toward giving pause to those publicity-seeking opportunists and fanatics, in and out of politics, who would increase their followings at our expense, through the medium of their unwarranted and unjustified attacks.

Yes, we need to do some long-range thinking and planning. I have a strong suspicion that once we have begun working along these lines, the future and its problems won't worry us any more than is good for us.

★ ★ ★ ★ ★ ★



NATE BLUMBERG
President
Universal
Pictures Co.,
Inc.

★ ★ ★ ★ ★ ★

GOOD entertainment will have the same opportunity in the postwar world as it has currently and as it has always had in the past.

One cannot predict the course of the country's economic condition, but one can definitely say that there will always be a market for good, entertaining pictures.

The degree of the markets, of course, will depend upon general business conditions. Anybody's guesses on the future are generally conditioned by one's nature. Believing optimistically in the future of America, I cannot help but feel that the motion picture business should receive its fair rewards along with other businesses when they are restored to a normal production status.

The one big obligation our industry has in relation to the future is to provide the most entertaining pictures and to develop the best resources we can in talent, which is the life's blood of our industry.

As for Universals' part in the postwar world, our motivation will be the same as it has always been: To apply those traditional formulae in the production of motion pictures that have always proved to be acceptable to the public and to apply them in such a way that we will not only contribute good, entertaining pictures, but at the same time make some contribution to the general morale of the country.

★ ★ ★ ★ ★ ★



W. RAY JOHNSTON
President
Monogram
Pictures Corp.

★ ★ ★ ★ ★ ★

ONE of the greatest factors, I believe, in the future acceptance of American motion pictures in foreign countries lies in the fact that people all over the world have become more or less intimately acquainted with the members of our armed forces. Through the millions of friendships thus formed they have come to have a vastly greater understanding of our people and our way of life—more than they could ever learn merely through looking at American films. These friendly contacts cannot fail to predispose foreigners in favor of our people and our product.

Another important consideration is the fact that restrictions of the past three years have brought about a more kindly, and, indeed, more objective, approach to the depiction of foreign nationals. Except in the cases of our principal enemies in the war, the motion picture has ceased to characterize the villain as a member of any particular race or nationality, but only as a villain, per se. Thus we have ceased thoughtlessly to offend many countries and peoples, when actually no offense was intended.

★ ★ ★ ★ ★ ★



JAMES R. GRAINGER
President
Republic
Pictures Corp.

★ ★ ★ ★ ★ ★

THE history of the motion picture industry is one of experiment and growth and these factors will be increasingly important in the postwar era. Many ideas impossible of execution during the war will be realized in that period.

In the exhibition field this wartime era has resulted in increased respect and prestige for exhibitors throughout the country who have participated effectively in various war drives, and have thereby cemented friendships with leaders in social, organization, and business groups in the community. Theatres have become more than places in which films are shown; they are often the hub of community projects and should continue to be so after victory. I believe that showmen have been quick to recognize the importance of such associations, and that they will focus attention on their theatres by continued participation in local projects.

In addition this is an outstanding opportunity to create local contacts which can be of invaluable assistance in the promotion of motion pictures. This business was founded on ballyhoo, and theatre owners appreciate now, more than ever, how much sound exploitation means in actual boxoffice receipts.

At the beginning of the war, Republic's policy was activated by confidence in the ability of the country to make the necessary wartime adjustments and our production schedules were maintained and even increased. We are continuing this policy in the firm belief that any adjustments necessary to the postwar era can be met in stride.

Since the inception of the company, Republic has availed itself of the invaluable assistance of theatre owners throughout the country who have advance notice of taste trends. With our salesmen acting as liaisons, we have been able to anticipate public interest in various types of entertainment. With the closer contact which the elimination of wartime restrictions will make possible in the postwar era, we will be in an even better position to give the public the kind of entertainment it wants.

Individual opportunity in the film industry will be enhanced by the opening of foreign markets to which will be assigned men schooled in the local situations as well as in the international viewpoint. Motion pictures, always a common meeting ground for peoples of all nations, will be increasingly important as perhaps the most popular means of cementing goodwill and understanding among nations.

★ ★ ★ ★ ★ ★



LEON FROMKESS
President
PRC
Pictures, Inc.

★ ★ ★ ★ ★ ★

WE assume that there will actually be two postwar periods: One starting with the end of hostilities in Europe and the other, perhaps, a year hence.

We shall continue to put the accent on entertainment, which means that the first consideration will be a good story. When the European phase of the war ends, we shall stop making combat films, because we feel that the public has had more than its share of this type of screen fare.

Naturally the motion picture industry in its desire to help the war effort will concentrate on Pacific backgrounds. Instead of films dealing with Jap atrocities, however, PRC proposes to glorify the Philippines and China.

There will never be a single dominant note in motion picture entertainment. A smash comedy will automatically initiate a cycle of this type of picture, but the same holds true of good drama or an extraordinary musical. There is a big market for all three classifications and no one can prognosticate which category will dominate.

PRODUCERS

The Power Behind the Scenes

★

They Co-ordinate the Showmanship Ingredients of the Pictures

18 Helm 42 of '43-'44 Big Films

THE war has produced so many bombsights, direction finders, automatic pilots and other mechanical brains, one might expect to find some of them employed in Hollywood to remove the element of chance in producing a picture.

But with all the chances to be taken, all the elements of uncertainty, skilled producers still are assuming the responsibilities of assembling the elements that make a good picture, hoping it will be a hit. It is said that human beings change their habits and attitudes but that human nature remains the same. Producers must sometimes wonder about the truth of this so-called truism.

Six producers turned in triples this season, which was the highest in the achievement totals, though in our report last year there were five hits by William LeBaron, compared with his three this season.

Fred Kohlmar had four at that time; Hal B. Wallis produced two; Jack Cummings one, while Robert Fellows and Joseph Pasternak, in the triples this season, did not appear in the hit list last year.

Of the 12 winners of two hits this season, five were not among the winners in the 1943 BAROMETER: Irving Cummings, George Haight, Felix Jackson, Val Lewton, Kenneth Macgowan. The others had one, two or three to their credit.

In the list of 63 one-hit producers in our current list, 43 were new ones, rather a remarkable showing for the "cubs."

In all, 80 names appear here as producers of the 104 pictures which rated 120 per cent or more during the past season. The complete list follows, arranged alphabetically, and in accordance with the number of winners they made last season:

THREE WINNERS

JACK CUMMINGS:
- Bathing Beauty (M-G-M)
- Broadway Rhythm (M-G-M)
- I Dood It (M-G-M)

ROBERT FELLOWS:
- Fallen Sparrow, The (RKO)
- Iron Major, The (RKO)
- Step Lively (RKO)

FRED KOHLMAR:
- Let's Face It (Para)
- No Time for Love (Para)
- Riding High (Para)

WILLIAM LeBARON:
- Gang's All Here, The (20th-Fox)
- Pin Up Girl (20th-Fox)
- Wintertime (20th-Fox)

JOSEPH PASTERNAK:
- Song of Russia (M-G-M)
- Thousands Cheer (M-G-M)
- Two Girls and a Sailor (M-G-M)

HAL B. WALLIS:
- Passage to Marseille (WB)
- Princess O'Rourke (WB)
- Watch on the Rhine (WB)

TWO WINNERS

ALBERT J. COHEN:
- Atlantic City (Rep)
- Fighting SeaBees (Rep)

IRVING CUMMINGS:
- What a Woman! (Col)
- Impatient Years, The (Col)

SIDNEY FRANKLIN:
- Madame Curie (M-G-M)
- White Cliffs of Dover (M-G-M)

ARTHUR FREED:
- Best Foot Forward (M-G-M)
- Girl Crazy (M-G-M)

SAMUEL GOLDWYN:
- North Star, The (RKO-Samuel Goldwyn)
- Up in Arms (RKO-Samuel Goldwyn)

GEORGE HAIGHT:
- See Here, Private Hargrove (M-G-M)
- Swing Shift Maisie (M-G-M)

FELIX JACKSON:
- Christmas Holiday (Univ)
- His Butler's Sister (Univ)

VAL LEWTON:
- Ghost Ship, The (RKO)
- Youth Runs Wild (RKO)

KENNETH L. MACGOWAN:
- Happy Land (20th-Fox)
- Lifeboat (20th-Fox)

WILLIAM PERLBERG:
- Claudia (20th-Fox)
- Sweet Rosie O'Grady (20th-Fox)

PRESTON STURGES:
- Hail the Conquering Hero (Para)
- Miracle of Morgan's Creek, The (Para)

JERRY WALD:
- Destination Tokyo (WB)
- In Our Time (WB

ONE WINNER

JOHN H. AUER:
- Music in Manhattan (RKO)

KENNETH BASSLER:
- Lodger, The (20th-Fox)

FORD BEEBE:
- Son of Dracula (Univ)

PANDRO S. BERMAN:
- Dragon Seed (M-G-M)

JEFFREY BERNARD:
- Where Are Your Children? (Mono)

SAMUEL BISCHOFF:
- None Shall Escape (Col)

HENRY BLANKE:
- Old Acquaintance (WB)

RICHARD BLUMENTHAL:
- Lady in the Dark (Para)

CHARLES BOYER:
- Flesh and Fantasy (Univ) (With Julien Duvivier)

CHARLES BRACKETT:
- Uninvited, The (Para)

SIDNEY BUCHMAN:
- Sahara (Col)

ROBERT BUCKNER:
- Desert Song, The (WB)

WILLIAM CAGNEY:
- Johnny Come Lately (UA)

EDDIE CANTOR:
- Show Business (RKO)

JACK CHERTOOK:
- Northern Pursuit (WB)

JOHN W. CONSIDINE Jr.:
- Salute to the Marines (M-G-M)

ANDRE DAVEN:
- Home in Indiana (20th-Fox)

CECIL B. DeMILLE:
- Story of Dr. Wassell, The (Para)

JULIEN DUVIVIER:
- Flesh and Fantasy (Univ) (With Charles Boyer)

ALLAN DWAN:
- Around the World (RKO)

LOUIS F. EDELMAN:
- Once Upon a Time (Col)

JULIUS J. and PHILIP G. EPSTEIN:
- Mr. Skeffington (WB)

ARTHUR L. FIELD:
- Canterville Ghost, The (M-G-M)

BRYAN FOY:
- Guadalcanal Diary (20th-Fox)

WILLIAM GOETZ:
- Jane Eyre (20th-Fox)

BERT GRANET:
- Bride by Mistake (RKO)

EDMUND L. HARTMANN:
- In Society (Univ)

HOWARD HAWKS:
- Corvette K-225 (Univ)

MARK HELLINGER:
- Thank Your Lucky Stars (WB)

DAVID HEMPSTEAD:
- Tender Comrade (RKO)

ARTHUR HORNBLOW Jr.:
- Gaslight (M-G-M)

WILLIAM JACOBS:
- Shine On Harvest Moon (WB)

SAM JAFFE:
- Sullivans, The (20th-Fox)

★ ★

PAUL JONES:
Standing Room Only (Para)
NUNNALLY JOHNSON:
Holy Matrimony (20th-Fox)
EDWIN KNOPF:
Cry "Havoc" (M-G-M)
SOL LESSER:
Tarzan's Desert Mystery (RKO-Sol Lesser)
ERNEST LUBITSCH:
Heaven Can Wait (20th-Fox)
LEO McCAREY:
Going My Way (Para)
WALLACE MacDONALD:
Cry of the Werewolf (Col)
PAUL MALVERN:
Ali Baba and the Forty Thieves (Univ)
LEE MARCUS:
Roger Touhy, Gangster (20th-Fox)
SAMUEL MARX:
Lassie Come Home (M-G-M)
WILLIAM CAMERON MENZIES:
Address Unknown (Col)
HERMAN MILLAKOWSKY:
Women in Bondage (Mono)
DUDLEY NICHOLS:
Government Girl (RKO)
ROBERT NORTH:
In Old Oklahoma (Rep)
ARNOLD PRESSBURGER:
It Happened Tomorrow (UA)
EVERETT RISKIN:
Guy Named Joe, A (M-G-M)
FRANK ROSS:
Lady Takes a Chance, A (RKO)
RICHARD ROSS:
Lady Takes a Chance, A (RKO)
(In collaboration)
MARK SANDRICH:
I Love a Soldier (Para)
VICTOR SAVILLE:
Above Suspicion (M-G-M)
ARTHUR SCHWARTZ:
Cover Girl (Col)
DAVID O. SELZNICK:
Since You Went Away (UA)
GEORGE SHERMAN:
Lady and the Monster (Rep)
HARRY A SHERMAN:
Buffalo Bill (20th-Fox)
ROBERT SISK:
Lost Angel (M-G-M)
JOSEPH SISTROM:
Double Indemnity (Para)
EDWARD SMALL:
Up in Mabel's Room (UA)
ANDREW STONE:
Hi Diddle Diddle (UA)
WALTER WANGER:
Gung Ho! (Univ)
TIM WHELAN:
Higher and Higher (Univ)
DARRYL F. ZANUCK:
Purple Heart, The (20th-Fox)



ALBERT J. COHEN



IRVING CUMMINGS



JACK CUMMINGS



ROBERT FELLOWS



SIDNEY FRANKLIN



ARTHUR FREED



SAMUEL GOLDWYN



GEORGE HAIGHT



FELIX JACKSON



FRED KOHLMAR



WM. LE BARON



KENNETH MACGOWAN



JOSEPH PASTERNAK



WM. PERLBERG



PRESTON STURGES



JERRY WALD



HAL B. WALLIS

HAL WALLIS PRODUCTIONS

Now in Production

JENNIFER JONES *JOSEPH COTTEN*

In

"THE LOVE LETTERS"

with ANN RICHARDS

Directed By

WILLIAM DIETERLE

★

JOAN FONTAINE *GEORGE BRENT*

In

"THE AFFAIRS OF SUSAN"

with DENNIS O'KEEFE

Directed By

WILLIAM SEITER

★

PARAMOUNT PICTURES

RAOUL WALSH

DIRECTOR

1943

"NORTHERN PURSUIT"

"BACKGROUND TO DANGER"
(Warner Bros.)

1944

"UNCERTAIN GLORY"

"THE HORN BLOWS AT MIDNIGHT"

"OBJECTIVE BURMA"
(Warner Bros.)

"SALTY O'ROURKE"
(Paramount)

DIRECTORS

The Guiding Hands of the Bigger Hits

★

The Unsung Heroes Who Make or Break the Pictures

17 Make 36 of Season's Top Hits

FIREMEN in some of our small towns spend interminable hours with jigsaw puzzles. When they learn to put one together too easily, they mix up several sets of the tiny pieces and work them simultaneously.

Which reminds us of directors at work. When the fire laddies have finished their task, they have a picture, maybe two or three. When a film director has done his duty by a lot of fortuitous factors, he, too, has a picture—perhaps a hit, if all goes well.

During the last season 104 hits were produced by 85 directors. During the year of 1943, 77 directors produced 101 hits.

Fewer directors made the two-hit class the past season—14, as compared with 19 in 1943. The same number of directors turned in triples as in the previous year, but none of the current three were in the triples group the year before.

Irving Cummings made a pair in 1943, while Vincent Sherman and Richard Thorpe were in the singles group that year.

Of the 14 two-hit names in the current list, eight were among the winners last year. Only one of the one-hit winners this year had two hits last year.

Of the 68 one-hitters this year, 43 did not "show" last year.

It is apparent that the new man with a megaphone has as good a chance as the new screen performer.

The producers of hits (ratings of 120 per cent or more) are credited in the following list, arranged alphabetically and according to the number they were able to deliver:

The following directors are credited with three hit films each:

IRVING CUMMINGS: Impatient Years, The (Col), Sweet Rosie O'Grady (20th-Fox), What a Woman! (Col).

VINCENT SHERMAN: In Our Time (WB), Mr. Skeffington (WB), Old Acquaintance (WB).

RICHARD THORPE: Above Suspicion (M-G-M), Cry "Havoc" (M-G-M), Two Girls and a Sailor (M-G-M)

The following directors are credited with two hit films each:

JOHN BRAHM: Lodger, The (20th-Fox), Wintertime (20th-Fox).

DAVID BUTLER: Shine On Harvest Moon (WB), Thank Your Lucky Stars (WB).

ALLAN DWAN: Around the World (RKO), Up in Mabel's Room (UA).

RAY ENRIGHT: Gung Ho! (Univ), Iron Major, The (RKO)

ROBERT FLOREY: Desert Song, The (WB), Roger Touhy, Gangster (20th-Fox).

SIDNEY LANFIELD: Let's Face It (Para), Standing Room Only (Para).

MITCHELL LEISEN: Lady in the Dark (Para), No Time for Love (Para).

LEWIS MILESTONE: North Star, The (RKO-Samuel Goldwyn), Purple Heart, The (20th-Fox).

MARK ROBSON: Ghost Ship, The (RKO), Youth Runs Wild (RKO).

GEORGE SIDNEY: Bathing Beauty (M-G-M), Thousands Cheer (M-G-M).

ROBERT SIODMAK: Christmas Holiday (Univ), Son of Dracula (Univ).

PRESTON STURGES: Hail the Conquering Hero (Para), Miracle of Morgan's Creek, The (Para).

RICHARD WALLACE: Bride by Mistake (RKO), Fallen Sparrow, The (RKO).

TIM WHELAN: Higher and Higher (RKO), Step Lively (RKO).

The following directors are credited with one hit film each:

LEWIS ALLEN: Uninvited, The (Para).

JOHN H. AUER: Music in Manhattan (RKO).

LLOYD BACON: Sullivans, The (20th-Fox).

BUSBY BERKELEY: Gang's All Here, The (20th-Fox).

CLARENCE BROWN: White Cliffs of Dover (M-G-M).

FRANK BORZAGE: His Butler's Sister (Univ).

HAROLD S. BUCQUET (with Jack Conway); Dragon Seed (M-G-M).

EDWARD BUZZELL: Best Foot Forward (M-G-M).

RENE CLAIR: It Happened Tomorrow (UA).

JACK CONWAY (with Harold S. Bucquet): Dragon's Seed (M-G-M).

JOHN CROMWELL: Since You Went Away (UA).

GEORGE CUKOR: Gaslight (M-G-M).

MICHAEL CURTIZ: Passage to Marseille (WB).

JULES DASSIN: Canterville Ghost, The (M-G-M).

DELMER DAVES: Destination Tokyo (WB).

ROY DEL RUTH: Broadway Rhythm (M-G-M).

CECIL B. DeMILLE: Story of Dr. Wassell, The (Para).

ANDRE DeTOTH: None Shall Escape (Col).

EDWARD DMYTRYK: Tender Comrade (RKO).

JULIEN DUVIVIER: Flesh and Fantasy (Univ).

VICTOR FLEMING: Guy Named Joe, A (M-G-M).

EDMUND GOULDING: Claudia (20th-Fox).

ALEXANDER HALL: Once Upon a Time (Col).

HENRY HATHAWAY: Home in Indiana (20th-Fox).

ALFRED HITCHCOCK: Lifeboat (20th-Fox).

WILLIAM K. HOWARD: Johnny Come Lately (UA).

BRUCE HUMBERSTONE: Pin Up Girl (20th-Fox).

ZOLTAN KORDA: Sahara (Col).

NORMAN KRASNA: Princess O'Rourke (WB).

MERVYN LeROY: Madame Curie (M-G-M).

HENRY LEVIN: Cry of the Werewolf (Col).

ARTHUR LUBIN: Ali Baba and the Forty Thieves (Univ).

ERNEST LUBITSCH: Heaven Can Wait (20th-Fox).

EDWARD LUDWIG: Fighting SeaBees (Rep).

LEO McCAREY: Going My Way (Para).

RAY McCAREY: Atlantic City (Rep).

NORMAN McLEOD: Swing Shift Maisie (M-G-M).

EDWIN L. MARIN: Show Business (RKO).

GEORGE MARSHALL: Riding High (Para).

WILLIAM CAMERON MENZIES: Address Unknown (Col).

VINCENTE MINNELLI: I Dood It (M-G-M).

★ ★

DUDLEY NICHOLS: Government Girl (RKO).

WILLIAM NIGH: Where Are Your Children? (Mono).

ELLIOTT NUGENT: Up in Arms (RKO-Samuel Goldwyn).

IRVING PICHEL: Happy Land (20th-Fox).

GREGORY RATOFF: Song of Russia (M-G-M).

ALBERT S. ROGELL: In Old Oklahoma (Rep).

RICHARD ROSSON: Corvette K-225 (Univ).

ROY ROWLAND: Lost Angel (M-G-M).

WESLEY RUGGLES: See Here, Private Hargrove (M-G-M).

MARK SANDRICH: I Love a Soldier (Para).

LEWIS SEILER: Guadalcanal Diary (20th-Fox).

WILLIAM A. SEITER: Lady Takes a Chance, A (RKO).

STEVE SEKELY: Women in Bondage (Mono).

GEORGE SHERMAN: Lady and the Monster (Rep).

HERMAN SHUMLIN: Watch on the Rhine (WB).

S. SYLVAN SIMON: Salute to the Marines (M-G-M).

JOHN STAHL: Holy Matrimony (20th-Fox).

ROBERT STEVENSON: Jane Eyre (20th-Fox).

ANDREW STONE: Hi Diddle Diddle (UA).

NORMAN TAUROG: Girl Crazy (M-G-M).

NORMAN THIELE: Tarzan's Desert Mystery (RKO-Sol Lesser).

CHARLES VIDOR: Cover Girl (Col).

RAOUL WALSH: Northern Pursuit (WB).

WILLIAM A. WELLMAN: Buffalo Bill (20th-Fox).

FRED M. WILCOX: Lassie Come Home (M-G-M).

BILLY WILDER: Double Indemnity (Para).

JEAN YARBROUGH: In Society (Univ).



JOHN BRAHM



DAVID BUTLER



IRVING CUMMINGS



ALLAN DWAN



RAY ENRIGHT



ROBERT FLOREY



SIDNEY LANFIELD



MITCHELL LEISEN



LEWIS MILESTONE



VINCENT SHERMAN



GEORGE SIDNEY



ROBERT SIODMAK



PRESTON STURGES



RICHARD THORPE



RICHARD WALLACE



TIM WHELAN

ALEX GOTTLIEB

PRODUCER

In Release

"JANIE"

Completed

"HOLLYWOOD CANTEEN"
"MEN WITHOUT DESTINY"
"CINDERELLA JONES"

Shooting

"PILLAR TO POST"

Preparing

"JANIE GETS MARRIED"
"HONEYMOON FREIGHT"
"DANGEROUS MARRIAGE"
"DEEP VALLEY"

The Trend of Production for 1944-45

by IVAN SPEAR

THIS is the time when nimrods polish their trusty shotguns and rifles, ahuntin' to go.

In Hollywood, too, it brings an open season of sports and observers on matters cinematic boldly venture forth in pursuit of their favorite game, to wit: the production trend.

Normally it is a comparatively comfortable and hazardless safari; the trends being not too elusive, simple to stalk and easy to bag. That's because at this point all of the companies engaged in the making of motion pictures usually have made their so-called product announcements, enumerating the number of features they propose to offer to a breathless world during the just-beginning season. And in substantiation of such numbers, each assembles from its future-production agendum and literary hope chest like numbers of titles.

Thus, it remained a matter of simple arithmetic for the trend-hunter to inform one and sundry that Hollywood would, during the next 12 months, manufacture a given number of musicals, comedies, chillers, westerns, dramas, biographical subjects, mysteries, etc., ad infinitum.

But even under so cut-and-dried, academic a system it usually developed that the completed bag of trends which the space-fillers laid upon the doorsteps of their respective editors was only about 50 to 75 per cent accurate; as a year-later check would have revealed; just in case anyone were sufficiently interested to find out.

Changes Came Often

Producers had an annoying habit—annoying to the trend-hunters, at least—of materially changing their plans at various points throughout the year. Announced pictures were temporarily shelved or permanently abandoned; new stories or stage plays were acquired as they became available and were rushed into production while they were hot, resulting in the sidetracking of some other item on the original product lineup; and several other unforseen circumstances presented themselves to precipitate other changes. Further, it was often necessary for a producer to reverse his field because of sudden changes in the public's film tastes. Types of features which were enjoying wide profits and popularity at season's beginning became a drug on the market.

All of such standard vagaries, and a few dozen more—many of them sprouting from wartime conditions—confront the brave soul who this year oils his trend-gun and joins the hunt.

"Guessing Game" Is Haywire

That goes for both the nature of product and, additionally, the number of pictures. In other years, after all product announcements had been recorded, it was possible to offer a reasonably accurate estimate as to the quantity, at least, of celluloid the film capital would turn out, even though prognosticating the character of such footage was more or less a guessing game. Now, however, even that degree of accuracy has been kicked into a cocked hat.

Warner, for example, broadcast, when product-announcement time rolled around, that it would make an undetermined number of features from the large pool of literary properties and stage plays it had acquired. At Paramount, while a given number of pictures was announced, a change in such total is strongly indicated because of a shift in the studio's executive setup and a decentralization of production. B. G. De Sylva, who resigned the post of executive producer, has established his own share-cropping unit, whose output will be distributed by the company. No announcement has been made of the number of features he will make during the year. Hal Wallis, whose status is the same as De Sylva's, also seems to have a highly flexible program as to quantity. RKO Radio finds itself in a somewhat similar position, inasmuch as it releases the films of several independent organizations, including International Pictures, Walt Disney, Samuel Goldwyn, Edward Golden Productions, etc., all of whom may vary the number of films they make. At several other film foundries there are comparable variable elements which can, and probably will, affect totals. The record highs in backlogs which all studios have acquired and the precedential extended playing time being enjoyed by top product are other factors which bear on the overall total number of pictures the season will bring forth.

Yet, despite all of these unpredictable ingredients, there are several accented and noteworthy facets to the future-production picture which can be chronicled with reasonable accuracy.

Foremost is the much-maligned war picture. While virtually everybody in every walk of the industry has been freely admitting the public is overfed on films which deal with any and all phases of the world-circling conflict, a husky number of subjects still remain on the studios' future-films slates. Following are some of them, and the list is far from complete.

RKO Radio has announced elaborate plans for "The Invisible Army," story of the resistance of the Philippine people after the Japanese invasion. Also on its agendum are "Betrayal From the East" and "China Sky." Twentieth Century-Fox has "The Fighting Lady," documentary story of an aircraft carrier; "Now It Can Be Told," dealing with the work of the FBI in wartime; "Boomerang," about a Nip destroyer captured by the U.S. and converted to our use; "A Bell for Adano," based on John Hersey's novel about the Italian campaign; "Rickenbacker—Story of an American"; "Commando Kelly," about the famed World War II hero, and "Winged Victory." Metro's schedule boasts "The Seventh Cross," "Women's Army," "Thirty Seconds Over Tokyo," and "This Man's Navy," story of the lighter-than-air service.

The List Is Heavy

The Warner roster includes "God Is My Co-Pilot," "Objective Burma," "This Love of Ours," "The Conspirators," "Hotel Berlin," "Conflict," and "Rendezvous," about the exploits of Major Gus Daymond, air ace. For United Artists release, Producer Hunt Stromberg has registered the title "Blood and Guts," and plans to use it on a film predicted on the life of Lieut. Gen. George S. Patton. Other war-background films being prepared for UA are Vanguard's "Double Furlough"; Lester Cowan's "G.I. Joe"; Cagney Production's "Blood on the Sun"; Constance Bennett Productions' "Paris Underground"; Producers Corp. of America's "O'Brien's Navy," story of the coast guard; Samuel Bronston's "A Walk in the Sun," with an Italian war locale, and "Borrowed Night," French underground picture.

Monogram has "Enemy of Women" in release and "Little Devils," story of Chinese child guerrillas forthcoming. Columbia has "Counterattack," Russian localed war story; "According to Plan," about Nazi prisoners interned here; "Men of the Deep," concerned with navy salvage operations, and "Tonight and Every Night," Technicolor drama with music backgrounded in robot-blitzed London. Paramount has "Till We Meet Again," French underground story, awaiting release.

"Homecoming" Films Slated

Even those creators who have been showing tendencies to shy away from war pictures in their more orthodox sense are casting a weather eye toward themes which deal with the postwar world and the returned service man. Many and varied are the films announced on this theme. They range from the serious approach like Metro's "The Homecoming of Ulysses," which concerns a young doctor returned from overseas and how he adapts himself to life at home, to PRC's "Joe Comes Home," comedy about a returned hero's romance with a madcap heiress. Others on the list of back-home or rehabilitation

(Continued on next page)

Outline of Product

Despite numerous unpredictable ingredients there are several production predictions for the coming season which can be made with reasonable accuracy.

First—While the public admittedly is fed up with war pictures every major studio has a husky number of such films on their future-film slates.

Second—Besides the heavy list of war films already slated for production, studios may be expected to turn their cameras toward films dealing with the homecoming problems arising when service men are released.

Third—These homecoming films will range from out-and-out melodramas to comedies.

Fourth—Musicals will retain their present popularity with many studios slating them for extra-money treatment.

Fifth—The cycle of religious films started by such pictures as "The Song of Bernadette" and "Going My Way" will continue during the coming year.

Sixth—A "wave" of pictures dealing with psychological vagaries probably will be forthcoming.

Seventh — Comedies, both full-length and short, will be prominent on every studio's production schedule.

Eighth—Remakes of by-gone hits are already under way and may be expected to increase because of a shortage of film and writers.

The Trend of Production for 1944-45

(Continued from page 43)

films are a Paramount trio, comedies "Don't Ever Grieve Me" and "Practically Yours" and the comedy-drama "I Love a Soldier"; RKO Radio's dramas "The Enchanted Cottage," "Tomorrow Is Here," "That Man Alone" and "Home Again," which Samuel Goldwyn has slated for release by the Gower Street company; Republic's "Johnny Comes Home" and "My Buddy," both serious approaches to the subject; a Universal melodrama, "Accidental Hero"; "War Criminals," dealing with the future misadventures of enemy bigshots, to be made by Columbia; two films announced by a pair of United Artists producers—one a drama, "Decision," to be produced by Samuel Bronston, the other a comedy, "This Crazy, Lovely World," which Producers Corp. of America will make. Sol Lesser has also announced, for an undisclosed release, the prospective filming of a comedy, "Civilian Clothes."

It may or may not be the result of a spiritual revival which many thinkers believe the war is carrying in its wake, but the fact remains that Hollywood is probably planning more films with a religious theme than it has at any time during many recent years. The cycle which started with 20th Century-Fox's "Song of Bernadette" and Paramount's "Going My Way," has by now interested almost every Hollywood lot. Metro is readying "The Church of the Good Thief," story of the church built by convicts inside the prison walls at Dannemora, New York. Paramount has "Make Way for O'Sullivan," about two angels struggling for the soul of a flyer, and the revised reissue of Cecil B. DeMille's "Sign of the Cross." At RKO Radio, Leo McCarey is working on "The Bells of St. Mary's." Other RKO religious theme films will be "Father Malachy's Miracle" and "Simone," story of a modern Joan of Arc which Samuel Goldwyn has purchased. Being filmed on an elaborate scale for release by the Gower Street company is Frank Ross' production of "The Robe." Warners is preparing for top-budget production Max Reinhardt's "The Miracle." "Mother Cabrini," life story of the first American to be canonized, will be made by PRC; and Samuel Bronston, United Artists producer, has purchased "Blessed Are the Meek," the story of St. Francis of Assisi.

Musicals Retain Popularity

Come what may musicals seem destined to always figure prominently on Cinemaland's future product lineups. This year they dot the programs in sizable numbers, although a cut in overall production may diminish their number proportionately. Among the big-budget song and dance pictures slated for the new season, Warners is way up in front with a collection including "Rhapsody in Blue," "Night and Day," "Sometimes I'm Happy," "Mr. Broadway," "Mississippi Belle," "The Time, the Place and the Girl," "Connecticut Yankee," "A Night at Tony Pastor's," "Hollywood Canteen," "Silver Lining," and "When Old New York Was Young."

Slated for extra-dough treatment at 20th Century-Fox are such tunefilms as "The Dolly Sisters," "State Fair," "Billy Rose's Diamond Horseshoe," "Something for the Boys," and "Waltz Me Around Again, Willie." Paramount has "California," "The Road to Utopia," "Duffy's Tavern," "Here Come the WAVES," "Incendiary Blonde," "Out of This World," and "Rainbow Island" to contribute to the musical parade. The Metro lineup will include "Yolanda and the Thief," "Anchors Aweigh," "Music for Millions," "Brighton Beach," "The Harvey Girls," "Hippodrome," "Thrill of a Romance," and "Ziegfeld Follies." RKO Radio has a Bing Crosby starrer, "Bar of Music," forthcoming and a pair of International Pictures' musicals which it will release, "It's a Pleasure" and "Belle of the Yukon."

"Oaters" Are Plentiful

Studios that specialize in the modestly-budgeted oaters will have their standard series on their slates. PRC has eight in the Billy Carson series and the same number of the Texas Rangers group slated for release; Monogram will make four Jimmy Wakely westerns and eight Johnny Mack Brown-Raymond Hatton films. Columbia has eight Durango Kids on its schedule, and Republic will make an octet of Roy Rogers' Specials, a similar number of Bill Elliott-Red Ryders, four Sunset Carson starrers, and will reissue eight of the Gene Autry films. In addition there will be the usual sprinkling of super-westerns, including Metro's "Gentle Annie," an untitled action drama to be produced and starred in by Gary Cooper for International-RKO Radio release; "Tall in the Saddle," also on the RKO slate; Warners "San Antonio," and Paramount's "The Virginian," remake of the Owen Wister novel.

Many are the high-budget psychological dramas and mysteries that have been announced. Outstanding among them are David O. Selznick's "Spellbound"; International-RKO Radio's "The Woman in the Window"; RKO's "Experiment Perilous," and "Who Is My Love?"; Metro's "Death in the Doll's House," "The Picture of Dorian Gray," and "Telltale Hands"; Universal's "The Suspect"; 20th Century-Fox's "Hangover Square" and "Moss Rose," the latter to be filmed in England; Paramount's "Her Heart in Her Throat" and "The Man in Half Moon Street," and United Artists-Samuel Bronston's "Ten Little Indians."

Comedies, as usual, are present in abundance. Topnotchers promised include Paramount's "My Favorite Brunette," "Bring On the Girls" and "Murder, He Says"; Metro's "Action in the Living Room," "The Distaff Side," "Her Highness and the Bellboy" and "Meet Me in St. Louis"; Warners' "Pillar to Post," "Janie Gets Married," "The Doughgirls," and "The Horn Blows at Midnight"; RKO Radio's "Situation Out of Hand" and "I Love That Boy," and "It's In the Bag," which Jack H. Skirball is making for United Artists release.

Many Remakes Scheduled

Liberally dotting filmland's forthcoming product calendar are a number of remakes. Tendency of the studios to refilm properties is probably attributable to the shortage of non-war-theme fiction and a scarcity of writers to work on film originals. Among the remakes are 20th Century-Fox's "State Fair," "The Spider," "Three Blind Mice," "Down to the Sea in Ships," and "A Royal Scandal," formerly made as "Forbidden Paradise." Warners has "Between Two Worlds," remake of "Outward Bound," "Men Without Destiny," new version of "The Petrified Forest," "Of Human Bondage," "The Animal Kingdom," "Calamity Jane," and "Stolen Life." Metro is readying remakes of "Libeled Lady," "Turn to the Right," "Cimarron," "Paradise for Three," "Show Boat" and "Grand Hotel," the latter to form the basis of "Weekend at the Waldorf." Paramount went into the archives for "The Virginian," "Olympia," formerly filmed by Metro as "His Glorious Night," and "Masquerade in Mexico," which was made in 1938 as "Midnight." RKO is refilming "The Enchanted Cottage," and planning to revive eight Zane Grey westerns previously made by Paramount.

Still another factor peculiar to this year, and one which Hollywood may never again be forced to confront, are the returned and returning male stars who have been serving in the armed forces, a number of whom are already honorably discharged. As they come back, and being, in most cases, very valuable Thespic properties, studios are naturally going to adjust their slates to get pictures starring them before the public as quickly as possible. In some cases, this can be done by casting pictures previously scheduled, but other stars may require a search for vehicles not previously announced.

Gable Plans Are Not Set

Clark Gable, retired army air corps major, hasn't as yet been cast in any picture. Metro, however, is contemplating "Lucky Baldwin" as a vehicle for him when his Thespic career is resumed. No plans have been set for Lieut. Comdr. Robert Montgomery whose four years of naval service were recently terminated. After two-and-one-half army years, John Carroll returned to Metro and signed a long-term contract. Paramount's Alan Ladd resumed his career in "Salty O'Rourke," in which picture Bruce Cabot is making his first screen appearance following his return from Africa and Italy. Back at Warners from the army engineers, Charles Drake is continuing the contract under which he last appeared in "Conflict" before joining the service, and Craig Stevens has checked into "God Is My Co-Pilot." Twentieth Century-Fox has placed homecoming John Payne opposite Betty Grable and Alice Faye in "The Dolly Sisters," while Samuel Bronston signed Louis Hayward for the lead in his "Ten Little Indians."

Richard Greene, following his discharge from the British army, is touring France, but it is expected that he will return shortly to his home studio, 20th Century-Fox.

Among noted Hollywood personalities still on active duty are Mickey Rooney, Tyrone Power, James Stewart, George Montgomery, Henry Fonda, Victor Mature, Burgess Meredith, Douglas Fairbanks jr., Robert Taylor, Red Skelton, David Niven, Ronald Reagan, and several others.

Complete Information

For more complete data on forthcoming productions, turn to the "LOOKING AHEAD" section, starting on page 72. Therein are listed titles, casts, producers, writers, directors and thumbnail synopses of all features scheduled for making up to the time of going to press.

This comprehensive summary is a practical index to the production schedules of all companies. For service to our readers, the listings are made alphabetically by company and alphabetically by title.

Additional information, advising of changes in cast and otherwise, will be supplied from time to time in the "PRODUCTION INDEX" department in regular issues of BOXOFFICE.

Another good means of keeping well informed on picture production is to read the "Hollywood Report" page, appearing in each issue of BOXOFFICE.

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Current Stage Production

Ibsen's "DOLL'S HOUSE"

Starring

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Associate Producer—John Keith

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Television and Changes It May Bring

by JAMES M. JERAULD

BEFORE the end of the current wavelength hearings being conducted by the Federal Communications Commission many months may pass. When the assignments are made the results may be historic.

Standard broadcasting, as the public knows it today, may be largely supplanted by frequency modulation in the course of two or three years; television may proceed with its present standards or be forced into months of delay for experimentation with micro waves. There will be profound repercussions in the film business. Newsreels may be compelled to revamp their technique.

International conferences will be necessary.

Instead of the present 900 broadcasting stations in four major networks there may be 3,000 FM stations in many new networks. It all depends on how many wavelengths are allotted for this purpose.

Microwaves May Come

The same will be true of television, but the number of stations will be strictly limited, if the present wavelength assignments are retained, while experimentation is done with micro waves where there is an unlimited amount of room. These have been used for the first time by the armed forces during the war and only the engineers know to what extent.

Much of the current discussion before the FCC is so technical the layman cannot grasp it, but the conflicting interests involved have developed an enormous emotion and have staged a promotion campaign that has had few parallels in an effort to generate public interest in both television and frequency modulation. Of the two, television has been the most active. It reached a dramatic highlight when CBS came out for scrapping the current television standards before large numbers of sets have been sold to the public. All other branches of the industry have put up a united front against this, but have compromised in favor of a plea before the FCC to retain the present channels while experiments are made with micro waves.

Industry Is Alert

CBS has answered the industry contention that it would take three or four years to change to micro waves by insisting it can be done in a matter of months. If it holds to its intention and comes out first with sharp, large-screen definition and color in its pictures, the film industry will have something to ponder and knows it. The newsreels are studying the possibilities of competition with acute interest.

In the meantime the American Television Society, the Television Broadcasters Association, RCA and others, with the help of a dozen or more of the leading advertising agencies are doing everything possible to generate a public demand for television. It also has become a lively topic of discussion with the SMPE.

During the progress of the war enormous advances have been made in the use of micro waves running from 100,000 to 10,000,000 kilocycles. Sets for tanks, warships and other combat units carry cabinets of crystals for quick changeovers in the FM and micro wave fields. Radar tubes have been developed for micro waves.

At the start of the war television was using less than half of its 18 channels because tubes were not available for the higher frequencies. Combat requirements have resulted in an amazing development of new tubes ranging in sizes from a finger tip up, and these have been made in such enormous quantities the cost has gone down.

A Battle For Space

Frequency modulation, which can transmit 15,000 cycles of sound in comparison with the 8,000 common in standard broadcasting, is limited to 35 broadcast channels. This sounds like a very small number in comparison with standard broadcasting, but engineers say it makes room for about 3,000 stations, in comparison with the 900 of standard broadcasting. This is because the maximum range of frequency modulation stations is about 100 miles for those located on hills. When stations become more numerous it may develop that these short waves will bounce back from the stratosphere in unexpected places. Television has the same problem.

What is lining up now before the FCC is a battle for space in the spectrum.

Frequency modulation, with 46 stations operating early in the war and between 500,000 and 600,000 sets in use, compared with 10,000 television sets mostly located in New York, is demanding more space in the wave field where television operates.

Government departments will combine their demands in a report from an interdepartmental committee working on the problem. Facsimile broadcasting, use of electronics in industry, on railroads, and elsewhere will call for more wavelengths. Television interests, with the exception of CBS, want to stay where they are now while experimenting with micro waves. That's the reason for the widespread publicity campaign now in progress.

CBS, NBC and Mutual have made it known that they want to introduce frequency modulation broadcasting after the war with the same programs used in the standard broadcasting, so that there will be revenue from the gradual changeover in the next two or three years. Standard broadcasting probably will continue, however, for areas too far away to pick up frequency modulation.

All manufacturers are preparing to build sets containing both frequency modulation and standard bands, and predictions are general that frequency modulation, standard broadcasts, record-players and television will be combined in sets selling for $400 or less.

How soon this will happen is mere guesswork. Nothing can happen until the FCC acts, and there have been indications that government departments as well as Chairman James L. Fly of the FCC want television moved up in the micro wave field. If this happens, there probably will be a public howl comparable to that which went up when the FCC stopped the sale of television sets on the then existing standards in 1940. Since then television standards have been raised to 525 lines per picture, but DuMont thinks it can reproduce them at 800 lines or better. It will take something like this to bring them up anywhere near motion picture clarity.

Set manufacturers and would-be broadcasters are champing at the bit waiting to start as soon as materials are available. The optimists think this will come about after victory in Europe, but there are many engineers who think the war and navy departments will hold back the public use of secret equipment until Japan is defeated.

National network telecasting either by relay stations or coaxial cables will take two years or more—probably considerably more. In the meantime regional nets will develop after the FCC gives the go-ahead.

There may be some fascinating improvements in theatre sound reproduction as a result of the use of some of these new tubes.

Urges Television Shows

How soon or how much theatres will use television in its early stages is a subject for argument in the industry.

Earle G. Hines, head of General Precision Instrument Company and also a Scophony director, says film companies should get together and start experimenting with television shows. His company will make the apparatus for showing television films on theatre screens. Both Paramount and 20th-Fox are interested in this. RKO, with its television subsidiary, is already experimenting with film use for television programs. Paramount, through DuMont, Balaban & Katz and the studio, is telecasting.

All these things are along about the same lines as the other telecasting interests. Great advances have been made in programming, but the present receivers are far below motion picture standards.

What forward-looking showmen are interested in is the possibility of special televised pictures with news interest that will draw additional patrons. March of Time is reported to be very much interested in theatre television possibilities as well as telecasts for home receivers.

Industry Is Alert

There are many figures in the industry who insist television is nothing for the film industry to worry about, but there are enough watching it closely to make certain that the industry will not be caught napping the way it was when Warners suddenly demonstrated the drawing power of sound pictures.

Nobody expects television to be more than an added attraction in theatres in the foreseeable future.

In the production field the situation is different. There is a growing conviction that picture companies are in as good, if not better, position to develop programs for television than the radio industry. Films are already being used as much as live talent. This might open an entirely new field for the industry. Already Jam Handy and other small organizations are turning out television programs. What they learn in cooperation with advertising agencies will be useful later.

Shorts Take Long Stride in 1944

by CHARLES BECKER

THE year 1944 marked an acceleration of the short subject's steady march into public favor. For years the featurette had been biding its time, waiting for the recognition it had so richly deserved. But it took many years to bring about conditions which were favorable to its growth.

Perhaps it was the quality of production, or perhaps the prevalence of the two-hour feature which made double bills impracticable. It may have been that people had so much money that they didn't care a tinker's damn for longer shows. Or it may have been a combination of these factors which helped to advance the popularity of the featurette.

For decades, leaders in and out of the industry have been advocating greater use of shorts. Loyal friends of this type of entertainment likened it to the dessert of the show, and the feature to the entree. They pointed out that if one ate too much meat, appetites would soon become jaded because of the lack of variety in the diet. This reasoning fell on deaf ears, however, until recent developments caused alert showmen to take stock anew.

In Keeping With the Times

The short probably reached its lowest ebb during the depression. Filmgoers in most areas demanded double bills. This was particularly true of the subsequent run situations that had to offer more for the money than the first runs in order to attract any business at all.

The almost universal policy of double bills made it a practical impossibility to run single reels, (aside from newsreels) except in rare cases when the two features happened to be unusually short. The result was that most of the subsequent runs showed only the newsreel and let it go at that.

Since the war all this has changed. People who possess "easy" money are demanding less for their dollar. The trend to longer features has impelled exhibitors to play many more single features than ever before. A concomitant of this new practice is the increased use of the featurette to round out the program. This development appears to have been accentuated last year.

(There are exceptions to this, of course. Many of the affiliated circuits, such as Loew's and RKO, for example, maintain a double-feature policy with unfailing regularity.)

Bigger, Better Featurettes

The rise of the so-called government short was an important development in 1944. These were utilized to enlist the public's support in furthering the war effort. Thousands of theatre men cooperated willingly in showing these shorts whose quality steadily improved. The public liked most of them and wanted more.

Some of the companies upped their production budgets and this necessarily led to bigger and better featurettes—of a type that could stand along with topnotch features. Many circuits in the U.S. and Canada announced their determination to accord to the short what they considered its rightful place on the screen. They felt that the featurette had come of age and was justly entitled to this recognition.

Furthermore, there was a greater tendency to play up the importance of the short in theatre newspaper advertising and on the marquees. The short was sold as an attraction along with the feature and not merely slipped into the show to consume running time. The people who pay the freight seemed to respond nicely to all of this. And whenever the quality of the featurette merited it, asked for more of the same.

This pleased practically everybody; the public, exhibitor and shorts producer. Personally, few exhibitors really ever favored the double bill. So when they were presented with an opportunity to book a single feature without losing money at the boxoffice they responded with alacrity. Thus the demand for quality featurettes increased.

Public Likes Slapstick

Entirely new series were introduced by the various companies, which, at the same time released subjects of compelling interest within the framework of the existing series.

Columbia continued to make its own particular brand of slapstick comedy, which, despite the "corn," found a ready market. The "Community Sings" from the studios of the same company, kept the nation singing during very trying war times, while another specialty, "Screen Snapshots" gave the layman another chance to look behind the scenes in Hollywood.

M-G-M, a pioneer in producing first-rate shorts, continued to release John Nesbitt's distinguished "Passing Parade" features; Pete Smith's unroariously comical specialties and the Fitzpatrick Technicolor Traveltalks. Robert Benchley returned to Leo's banner after an absence of several years and resumed making the amusing shorts that were closely identified with his name.

Paramount hit the bell with its new series of Technicolor musicals, featuring marquee names and invested with production values which placed them in a class by themselves. Countless theatres played this featurette in support of a single top feature. Patrons demanded more of them and Paramount responded by announcing a hike in the budget.

Paramount introduced another new series titled: "Speaking of Animals," which proved to be one of the delightful surprises of the season. "Little Lulu" was brought to the screen from the Saturday Evening Post cartoons where she had been entertaining readers for some time.

George Pal's Puppetoons won Academy recognition for the general excellence and wizardry displayed in the creation for the screen of new art-form in three dimensions.

RKO-Pathe brought out a new series, "Flicker Flashbacks," comprising scenes from films dating back to the pioneer days of the industry. Countless chuckles were provided by these films.

The same producer's "This Is America" was distinguished for its authentic and entertaining treatment of current problems. The Walt Disney cartoons, featuring Mickey Mouse and Donald Duck and Pluto continued to delight the young in heart from six to sixty.

Serious Shorts Also Please

March of Time, the first to introduce its own particular brand of pictorial journalism, upheld the fine reputation it has earned through years of adherence to high standards of quality. Entertainment was provided and light was shed on myriad topics of acute importance.

"Americans All," one of the milestones in the MOT's illustrious career, treated the subject of racial tensions. Its producers were commended by leaders of all faiths for their courage and perspicacity in treating of this highly controversial but important subject.

Two other series distributed by 20th-Fox, which also handles the MOT, found widespread popularity: Ed Thorgersen's sports reels and Movietone Adventures.

Universal's contribution to the shorts parade included its own specialty, "Person-Oddities," and "Name Band Musicals." The first-named, featured unique personalities in the news. The latter cited specialists in jive known wherever young rug-cutters foregather.

Cover a Wide Variety

Warners spared no expense in making its own Technicolor specialties, based on the various armed services. These were excellent. Tieups were effected with each of the particular services and each of the releases was given a promotional campaign placing it on a par with a top-bracket feature. The company's two-reel featurettes covered a wide variety of subjects and proved of more than passing interest. The "Merry Melodies" and "Melody Masters" were other highlights.

UA's "The World in Action," made by the National Film Board of Canada, contained some releases of unusual merit.

What does the future hold for the short subject in 1945 and the years to come? Barring a sudden reversal in the present trend, indications are that more and more theatres will augment their programs with first-rate featurettes. And then the short subject will have entered man's estate.

The Ten Best Series

1—**George Pal's Puppetoons** (Para)
2—**Disney Cartoons** (RKO)
3—**March of Time** (20th-Fox)
4—**Nesbitt's Passing Parade** (M-G-M)
5—**Pete Smith's Specialties** (M-G-M)
6—**This Is America** (RKO-Pathe)
7—**Musical Parades** (Para)
8—**Technicolor Specials** (WB)
9—**Speaking of Animals** (Para)
10—**"Bugs Bunny" Cartoons** (WB)

HONORABLE MENTION:

Merrie Melodies (WB)
Flicker Flashbacks (RKO-Pathe)
Screen Snapshots (Col)
FitzPatrick Traveltalks (M-G-M)
Two-Reel Specials (M-G-M)
Little Lulu (Para)
Pathe Sportscope (RKO)
Lowell Thomas Magic Carpet (20th-Fox)
Person-Oddities (Univ)
Government War Shorts (all companies)

Best Wishes

JOEL McCREA

and

FRANCES DEE

Watch Technicolor grow when wartime restrictions are removed.

Meanwhile we are happy to serve the needs of our armed forces.

★ ★

TECHNICOLOR MOTION PICTURE CORP.

Herbert T. Kalmus, President & General Manager



This Badge of Merit

is given each month to the film receiving the highest number of votes from members of the National Screen Council, whose selection is governed by the outstanding merit and suitability of the film for whole family entertainment. Members of the Council are selected from the following groups throughout the country: Motion picture editors of newspapers and magazines, radio film commentators, reviewing committees, club women, better films councils, social, civic and educational organizations.

THE WINNERS OF 1943-44

(From September, 1943 through August, 1944)

September	**So Proudly We Hail**	Paramount
October	**Thank Your Lucky Stars**	Warner Bros.
November	**Guadalcanal Diary**	20th Century-Fox
December	**Lassie Come Home**	Metro-Goldwyn-Mayer
January	**Destination Tokyo**	Warner Bros.
February	**Madame Curie**	Metro-Goldwyn-Mayer
March	**A Guy Named Joe**	Metro-Goldwyn-Mayer
April	**See Here, Private Hargrove**	Metro-Goldwyn-Mayer
May	**For Whom the Bell Tolls**	Paramount
June	**The White Cliffs of Dover**	Metro-Goldwyn-Mayer
July	**The Story of Dr. Wassell**	Paramount
August	**Going My Way**	Paramount



So Proudly We Hail

A Paramount Production

SEPTEMBER WINNER

The Cast

Lieut. Janet Davidson ..... CLAUDETTE COLBERT

Lieut. Joan O'Doul ..... PAULETTE GODDARD

Lieut. Olivia D'Arcy ..... VERONICA LAKE

Lieut. John Sumners ..... GEORGE REEVES

Lieut. Rosemary Larson ..... BARBARA BRITTON

Chaplain ..... WALTER ABEL

Kansas ..... SONNY TUFTS

Capt. "Ma" McGregor ..... MARY SERVOSS

Dr. Jose Bardia ..... TED HECHT

Dr. Harrison ..... JOHN LITEL

Ling Chee ..... DR. HUGH HO CHANG

Production Staff

Executive Producer ..... B. G. DESYLVA

Produced and Directed by ..... MARK SANDRICH

Screenplay by ..... ALLAN SCOTT

Director of Photography ..... CHARLES LANG, A.S.C.

Art Direction by HANS DREIER and EARL HEDRICK

Special Photographic Effects ..... GORDON JENNINGS, A.S.C.

Process Photography ..... FARCIOT EDOUART, A.S.C.

Edited by ..... ELLSWORTH HOAGLAND

Make-up Artist ..... WALLY WESTMORE

Sound Recording by ... HAROLD LEWIS and JOHN COPE

Set Decoration ... STEPHEN SEYMOUR

Music by ..... MIKLOS ROZSA





Thank Your Lucky Stars

A Warner Bros. Production

OCTOBER WINNER



The Cast

Humphrey Bogart .....HIMSELF
Eddie Cantor.....HIMSELF and JOE SIMPSON
Bette Davis .....HERSELF
Olivia de Havilland .....HERSELF
Errol Flynn .....HIMSELF
John Garfield .....HIMSELF
Joan Leslie .....PAT DIXON
Ida Lupino .....HERSELF
Dennis Morgan.....TOM RANDOLPH
Ann Sheridan .....HERSELF
Dinah Shore.....HERSELF
Alexis Smith .....HERSELF
Jack Carson .....HIMSELF
Alan Hale .....HIMSELF
George Tobias .....HIMSELF
Edward Everett Horton .....FARNSWORTH
S. K. Sakall .....DR. SCHLENNA
Hattie McDaniel .....GOSSIP
Ruth Donnelly....NURSE HAMILTON
Don Wilson .....ANNOUNCER
Willie Best .....SOLDIER
Henry Armetta .....ANGELO
Joyce Reynolds..GIRL WITH A BOOK
Spike Jones and His City Slickers

Production Staff

Producer.....MARK HELLINGER
Director .....DAVID BUTLER
Screenplay.....NORMAN PANAMA, MELVIN FRANK and JAMES V. KERN
Original Story....EVERETT FREEMAN and ARTHUR SCHWARTZ
Dance Numbers created and staged by .....LEROY PRINZ
Director of Photography .....ARTHUR EDESON, A.S.C.
Film Editor .....IRENE MORRA
Art Directors.....ANTON GROT and LEO E. KUTER
Sound by....FRANCIS J. SCHEID and CHARLES DAVID FORREST
Set Decoration by .....WALTER F. TILFORD
Dialog Director....HERBERT FARJEAN
Special Effects by .....H. F. KOENEKAMP, A.S.C.
Gowns by .....MILO ANDERSON
Makeup Artist.....PERC WESTMORE
Music and Lyrics by .....ARTHUR SCHWARTZ and FRANK LOESSER
Orchestral Arrangements by.....RAY HEINDORF
Vocal Arrangements by.....DUDLEY CHAMBERS
Musical Director..LEO F. FORBSTEIN
Asst. Director.....PHIL QUINN



Guadalcanal Diary

A Twentieth Century-Fox Production

NOVEMBER WINNER

The Cast

Father Donnelly....PRESTON FOSTER
Hook Malone.....LLOYD NOLAN
Taxi Potts.....WILLIAM BENDIX
Captain Davis.....RICHARD CONTE
Soose.....ANTHONY QUINN
Private Johnny Anderson
.....RICHARD JAECKEL
Captain Cross.....ROY ROBERTS
Colonel Grayson.....MINOR WATSON
Ned Bowman.....RALPH BYRD
Butch.....LIONEL STANDER
Correspondent.....REED HADLEY
Lieut. Thurmond.....JOHN ARCHER
Tex.....EDDIE ACUFF
Dispatch Officer.....HARRY CARTER
Sammy.....ROBERT ROSE
Major.....JACK LUDEN
Lieutenant.....LOUIS HART
Captain.....TOM DAWSON
Weatherby.....MILES MANDER
Colonel Thompson
.....SELMER JACKSON
Colonel Merton.....WARREN ASHE
Colonel Roper.....WALTER FENNER
Chaplain.....LARRY THOMPSON
Marines.....DAVID PETERS, MARTIN BLACK, CHARLES LANG, GEORGE HOLMES, BOB FORD, RUSSELL HOYT

Production Staff

Directed by.....LEWIS SEILER
Produced by.....BRYAN FOY
Associate Producer....ISLIN AUSTER
Screen Play by.....LAMAR TROTTI
Adaptation by.....JERRY CADY
From the Book by
.....RICHARD TREGASKIS
Director of Photography
.....CHARLES CLARKE, A.S.C.
Art Direction.....JAMES BASEVI and LELAND FULLER
Set Decorations....THOMAS LITTLE
Associate.....FRED J. RODE
Film Editor.....FRED ALLEN
Technical Adviser
.....LIEUT. JAMES W. HURLBUT, U. S. M. C. R.
Sound.....LORIN GRIGNON and HARRY M. LEONARD
Special Photographic Effects by.....FRED SERSEN
Music.....DAVID BUTTOLPH
Musical Direction.....EMIL NEWMAN





Lassie Come Home

A Metro-Goldwyn-Mayer Production

DECEMBER WINNER



The Cast

Joe Carraclough ..... RODDY McDOWALL
Sam Carraclough.....DONALD CRISP
Dally.....DAME MAY WHITTY
Rowlie .....EDMUND GWENN
Duke of Rudling.....NIGEL BRUCE
Mrs. Carraclough .....ELSA LANCHESTER
Priscilla.....ELIZABETH TAYLOR
Dan'l Fadden.....BEN WEBSTER
Hynes.....J. PATRICK O'MALLEY
Jock .....ALAN NAPIER
Andrew .....ARTHUR SHIELDS
Snickers .....JOHN ROGERS
Buckles .....ALEC CRAIG
and LASSIE

Production Staff

Executive Producer .....LOUIS B. MAYER
Producer .....SAMUEL MARX
Director.....FRED M. WILCOX
Screenplay by.....HUGO BUTLER
Based on Novel by.....ERIC KNIGHT
Director of Photography ..... LEONARD SMITH, A. S. C.
Technicolor Color Director ..... NATALIE KALMUS
Associate .....HENRI JAFFA
Musical Score .....DANIELE AMFITHEATROF
Recording Director ..... DOUGLAS SHEARER
Art Director.....CEDRIC GIBBONS
Associate.....PAUL GROESSE
Set Decorations....EDWIN B. WILLIS
Associate .....MILDRED GRIFFITHS
Makeup Created by.....JACK DAWN
Special Effects ..... WARREN NEWCOMBE
Film Editor.....BEN LEWIS



Destination Tokyo

A Warner Bros. Production

JANUARY WINNER

The Cast

Captain Cassidy.....CARY GRANT
Wolf.....JOHN GARFIELD
"Cookie".....ALAN HALE
Reserve Officer.....JOHN RIDGELY
"Tin Can".....DANE CLARK
Executive Officer
.....WARNER ANDERSON
"Pills".....WILLIAM PRINCE
The Kid "Tommy"
.....ROBERT HUTTON
"Dakota".....PETER WHITNEY
Mike.....TOM TULLY
Mrs. Cassidy.....FAYE EMERSON
Diving Officer.....WARREN DOUGLAS
"Sparks".....JOHN FORSYTHE
Ensign (Sound Man)
.....JOHN ALVIN
Torpedo Gunnery Officer
.....BILL KENNEDY
Quartermaster.....WILLIAM CHALLEE
"Yoyo".....WHIT BISSELL
Admiral's Aide
.....STEPHEN RICHARDS
Communications Officer
.....JOHN WHITNEY
Chief of Boat.....GEORGE LLOYD
"Toscanini".....MAURICE MURPHY

Production Staff

Producer.....JERRY WALD
Director.....DELMER DAVES
Screenplay by.....DELMER DAVES and ALBERT MALTZ
Original Story by.....STEVE FISHER
Art Director.....LEO K. KUTER
Photographed by
.....BERT GLENNON, A.S.C.
Film Editor.....CHRIS NYBY
Sound by.....ROBERT B. LEE
Technical Advisor
....LIEUT. COMDR. PHILIP COMPTON
Montages by.....JAMES LEICESTER
Special Effects by
.....LAWRENCE BUTLER, Director and WILLARD VAN ENGER, A.S.C.
Set Decorations by
.....WALTER TILFORD
Orchestral Arrangements by
.....LEON RAAB
Music by.....FRANZ WAXMAN
Musical Director
.....LEO F. FORBSTEIN
Makeup Artist.....PERC WESTMORE





Madame Curie

A Metro-Goldwyn-Mayer Production

FEBRUARY WINNER



The Cast

Madame Curie.....GREER GARSON
Pierre Curie.....WALTER PIDGEON
Eugene Curie.....HENRY TRAVERS
Professor Jean Perot
.....ALBERT BASSERMAN
David LeGros.....ROBERT WALKER
Lord Kelvin.....C. AUBREY SMITH
Mme. Eugene Curie sr.
.....DAME MAY WHITTY
President of University
.....VICTOR FRANCEN
Mme. Perot.....ELSA BASSERMAN
Dr. Becquerel.....REGINALD OWEN
Reporter.....VAN JOHNSON
Irene.....MARGARET O'BRIEN

Production Staff

Executive Producer
.....LOUIS B. MAYER
Producer.....SIDNEY FRANKLIN
Director.....MERVYN LEROY
Screenplay by
.....PAUL OSBORN and
PAUL H. RAMEAU
Based on book, "Madame Curie" by.....EVE CURIE
Narration by.....JAMES HILTON
Director of Photography
.....JOSEPH RUTTENBERG, A.S.C.
Musical Score by
.....HERBERT STOTHART
Recording Director
.....DOUGLAS SHEARER
Art Director.....CEDRIC GIBBONS
Associate.....PAUL GROESSE
Set Decorations..EDWIN B. WILLIS
Associate.....HUGH HUNT
Special Effects..WARREN NEWCOMBE
Costume Supervision.....IRENE
Associate.....SHARAFF
Men's Costumes.....GILE STEELE
Makeup created by.....JACK DAWN
Film Editor.....HAROLD F. KRESS



A Guy Named Joe

A Metro-Goldwyn-Mayer Production

MARCH WINNER

The Cast

Pete Sandidge.....SPENCER TRACY
Dorinda Durston.....IRENE DUNNE
Ted Randall.....VAN JOHNSON
Al Yackey.....WARD BOND
"Nails" Kilpatrick..JAMES GLEASON
The General.....LIONEL BARRYMORE
Dick Rumney.....BARRY NELSON
Ellen Bright.....ESTHER WILLIAMS
Colonel Sykes.....HENRY O'NEILL
James J. Rourke.....DON DE FORE
Sanderson.....CHARLES SMITH

Production Staff

Executive Producer
.....LOUIS B. MAYER
Producer .....EVERETT RISKIN
Director.....VICTOR FLEMING
Screenplay by.....DALTON TRUMBO
Adaptation by
.....FREDERICK HAZLITT BRENNAN
Original Story by
..... CHANDLER SPRAGUE and DAVID BOEHM
Directors of Photography
.....GEORGE FOLSEY, A.S.C., KARL FREUND, A.S.C.
Musical Score.....HERBERT STOTHART
Technical Advisor
.....MAJOR EDWARD G. HILLERY, U.S.A. A.C
Recording Director
..... DOUGLAS SHEARER
Art Director.....CEDRIC GIBBONS
Associate.....LYLE WHEELER
Set Decorations....EDWIN B. WILLIS
Associate .....RALPH HURST
Special Effects
.....ARNOLD GILLESPIE, DONALD JAHRAUS, WARREN NEWCOMBE
Costume Supervision.....IRENE
Film Editor.....FRANK SULLIVAN





See Here, Private Hargrove

A Metro-Goldwyn-Mayer Production

APRIL WINNER



The Cast

Private Hargrove....ROBERT WALKER
Carol Holliday.....DONNA REED
Private Mulvehill....KEENAN WYNN
Mr. Holliday.....ROBERT BENCHLEY
Brodie S. Griffith.....RAY COLLINS
First Sergeant Cramp
.....CHILL WILLS
Bob .....BOB CROSBY
Mrs. Holliday.....MARTA LINDEN
Uncle George.....GRANT MITCHELL
Private Esty..GEORGE OFFERMAN JR.
General Dillon.....EDWARD FIELDING
Sergeant Heldon.....DONALD CURTIS
Private Burk
.....WILLIAM "BILL" PHILLIPS
Captain Manville
..... DOUGLAS FOWLEY

Production Staff

Executive Producer
.....LOUIS B. MAYER
Producer.....GEORGE HAIGHT
Director.....WESLEY RUGGLES
Screenplay by.....HARRY KURNITZ
Based upon the book by
.....MARION HARGROVE
Words of song "In My Arms" by
..... FRANK LOESSER
Director of Photography
.....CHARLES LAWTON, A.S.C.
Music by.....TED GROUYA
Musical Score.....DAVID SNELL
Recording Director
..... DOUGLAS SHEARER
Art Director.....CEDRIC GIBBONS
Associate .....STEPHEN GOOSSON
Set Decorations....EDWIN B. WILLIS
Associate.....RALPH HURST
Costume Supervision.....IRENE
Film Editor.....FRANK E. HULL



For Whom the Bell Tolls

A Paramount Production

MAY WINNER

The Cast

Robert Jordan .....GARY COOPER
Maria .....INGRID BERGMAN
Pablo .....AKIM TAMIROFF
Agustin .....ARTURO DE CORDOVA
El Sordo .....JOSEPH CALLEIA
Pilar .....KATINA PAXINOU
Anselmo .....VLADIMIR SOKOLOFF
Rafael .....MIKHAIL RASUMNY
Fernando .....FORTUNIO BONANOVA
Andres .....ERIC FELDARY
Primitivo .....VICTOR VARCONI
Joaquin .....LILO YARSON
Paco .....ALEXANDER GRANACH
Gustavo .....ADIA KUZNETZOFF
Ignacio .....LEONID SNEGOFF
General Golz .....LEO BULGAKOV
Lieutenant Berrendo.....
.....DUNCAN RENALDO
Andre Massart....GEORGE COULOURIS
Captain Gomez.....FRANK PUGLIA
Colonel Miranda.....PEDRO CORDOBA
Staff Officer.....MICHAEL VISAROFF
Karkov .....KONSTANTIN SHAYNE
Captain Mora.....MARTIN GARRALAGA
The Sniper.....JEAN DEL VAL
Colonel Duval ..... JACK MYLONG
Kashkin.....FEODOR CHALIAPIN

Production Staff

Executive Producer
.....B. G. DE SYLVA
Producer and Director....SAM WOOD
Screenplay by.....DUDLEY NICHOLS
Based on the novel of
.....ERNEST HEMINGWAY
Director of Photography
.....RAY RENNAHAN, A.S.C.
Music Score by.....VICTOR YOUNG
Special Photographic Effects
.....GORDON JENNINGS, A.S.C.
Technicolor Color Director
.....NATALIE KALMUS
Associate .....MORGAN PADELFORD
Process Photography
.....FARCIOT EDOUART, A.S.C.
Art Direction by.....HANS DREIER
and HALDANE DOUGLAS
Edited by.....SHERMAN TODD
and JOHN LINK
Makeup Artist.....WALLY WESTMORE
Sound Recording by
.....HAROLD LEWIS and
DON JOHNSON
Set Direction by.....BERT GRANGER
Production Designed by
.....WILLIAM CAMERON MENZIES
Western Electric Mirrophonic
Recording.





The White Cliffs of Dover

A Metro-Goldwyn-Mayer Production

JUNE WINNER



The Cast

Susan Ashwood.....IRENE DUNNE
Sir John Ashwood....ALAN MARSHAL
John Ashwood II (as a boy)
.....RODDY McDOWALL
Hiram Porter Dunn
..... FRANK MORGAN
Sam Bennett.....VAN JOHNSON
Colonel.....C. AUBREY SMITH
Nanny.....DAME MAY WHITTY
Lady Jean Ashwood
.....GLADYS COOPER
John Ashwood II (as a young man).....PETER LAWFORD
Reggie.....JOHN WARBURTON
Rosamund .....JILL ESMOND
Gwennie.....BRENDA FORBES
Mrs. Bland.....NORMA VARDEN

Production Staff

Executive Producer
.....LOUIS B. MAYER
Producer.....SIDNEY FRANKLIN
Director.....CLARENCE BROWN
Screenplay by
.....CLAUDINE WEST, JAN LUSTIG and GEORGE FROESCHEL
(Based on the Poem, "The White Cliffs," by Alice Duer Miller)
Additional poetry for the picture by.....ROBERT NATHAN
Director of Photography
.....GEORGE FOLSEY, A.S.C.
Musical Score by
.....HERBERT STOTHART
Recording Director
..... DOUGLAS SHEARER
Art Director.....CEDRIC GIBBONS
Associate .....RANDALL DUELL
Set Decorations....EDWIN B. WILLIS
Associate .....JACQUES MERSEREAU
Special Effects
.....ARNOLD GILLESPIE, WARREN NEWCOMBE
Costume Supervision.....IRENE
Men's Costumes.....GILE STEELE
Makeup created by.....JACK DAWN
Technical Adviser
....MAJ. CYRL SEYS RAMSAY-HILL
Film Editor.....ROBERT J. KERN



The Story of Dr. Wassell

A Paramount Production

JULY WINNER

The Cast

Dr. Corydon M. Wassell .....GARY COOPER
Madeline .....LARAINE DAY
Bettina .....SIGNE HASSO
Hopkins "Hoppy" .....DENNIS O'KEEFE
Tremartini .....CAROL THURSTON
Lieut. Dirk van Daal .....CARL ESMOND
Murdock .....PAUL KELLY
Anderson "Andy".....ELLIOTT REID
Comdr. Bill Goggins ..... STANLEY RIDGES
Johnny .....RENNY McEVOY
Alabam .....OLIVER THORNDIKE
Ping .....PHILIP AHN
Ruth .....BARBARA BRITTON
Francis .....MELVIN FRANCIS

Production Staff

Producer-Director .....CECIL B. DEMILLE

Screenplay by.....ALAN LEMAY AND CHARLES BENNETT
(Based upon the story of Dr. Wassell as related by him and also upon the story by James Hilton.)

Directors of Photography ..... VICTOR MILNER, A.S.C. AND WILLIAM SNYDER, A.S.C.

Technicolor Color Director .....NATALIE KALMUS

Special Photographic Effects by .....GORDON JENNINGS, A.S.C.

Process Photography by .....FARCIOT EDOUART, A.S.C. AND WALLACE KELLEY, A.S.C.

Technical Supervision LIEUT. COMDR. H. D. SMITH, U.S. NAVY (RET.) AND CAPT. FRED F. ELLIS, B.M.M. (RET.)

Music Score by.....VICTOR YOUNG

Art Direction .....HANS DREIER AND ROLAND ANDERSON

Edited by.....ANNE BAUCHENS

Sound Recording by .....HUGO GRENZBACH AND JOHN COPE

Costumes by .....NATALIE VISART

Makeup Supervision ..... WALLY WESTMORE





Going My Way

A Paramount Production

AUGUST WINNER



The Cast

Father "Chuck" O'Malley .....BING CROSBY

Genevieve Linden.....RISE STEVENS

Father Fitzgibbon .....BARRY FITZGERALD

Father Tim O'Dowd ..... FRANK MCHUGH

Ted Haines.....JAMES BROWN

Haines sr. .....GENE LOCKHART

Carol James.....JEAN HEATHER

Mr. Belknap.....PORTER HALL

Tomaso Bozanni .....FORTUNIO BONANOVA

Mrs. Carmody.....EILY MALYON

THE ROBERT MITCHELL BOY CHOIR

Production Staff

Executive Producer ..... BUDDY DESYLVA

Producer and Director .....LEO MCCAREY

Story by .....LEO MCCAREY

Screenplay by .....FRANK BUTLER and FRANK CAVETT

Musical Director .....ROBERT EMMETT DOLAN

Vocal Arrangements by .....JOSEPH J. LILLEY

Music Associate.....TROY SANDERS

New Songs:
Lyrics by.....JOHNNY BURKE
Music by.....JAMES VAN HEUSEN

Director of Photography .....LIONEL LINDON, A.S.C.

Art Directors .....HANS DRIER and WILLIAM FLANNERY

Special Photographic Effects .....GORDON JENNINGS, A.S.C.

Edited by.....LEROY STONE

Blue Ribbon Winners in Past Years

1932

(Inaugurated March, 1932, Therefore Only 10 Awards This Year)

March	BUSINESS AND PLEASURE	Fox
April	TARZAN, THE APE MAN	M-G-M
May	NO GREATER LOVE	Columbia
June	THE DOOMED BATTALION	Universal
July	REBECCA OF SUNNYBROOK FARM	Fox
August	BRING 'EM BACK ALIVE	RKO-Radio
September	A SUCCESSFUL CALAMITY	Warner Bros.
October	PHANTOM PRESIDENT	Paramount
November	LITTLE ORPHAN ANNIE	RKO-Radio
December	UPTOWN NEW YORK	KBS

1933

January	THEY JUST HAD TO GET MARRIED	Universal
February	STATE FAIR	Fox
March	OLIVER TWIST	Monogram
April	KING KONG	RKO-Radio
May	ADORABLE	Fox
June	GOLD DIGGERS OF 1933	Warner Bros.
July	STRANGER'S RETURN	M-G-M
August	TUGBOAT ANNIE	M-G-M
September	ONE MAN'S JOURNEY	RKO-Radio
October	THE BOWERY	20th Century-UA
November	ONLY YESTERDAY	Universal
December	LITTLE WOMEN	RKO-Radio

1934

January	ROMAN SCANDALS	United Artists
February	THE CAT AND THE FIDDLE	M-G-M
March	DAVID HARUM	Fox
April	TARZAN AND HIS MATE	M-G-M
May	VIVA VILLA	M-G-M
June	LITTLE MISS MARKER	Paramount
July	HERE COMES THE NAVY	Warner Bros.
August	TREASURE ISLAND	M-G-M
September	ONE NIGHT OF LOVE	Columbia
October	JUDGE PRIEST	Fox
November	WHITE PARADE	Fox
December	FLIRTATION WALK	First National

1935

January	DAVID COPPERFIELD	M-G-M
February	LITTLE COLONEL	Fox
March	ROBERTA	RKO-Radio
April	NAUGHTY MARIETTA	M-G-M
May	G-MEN	Warner Bros.
June	THE INFORMER	RKO-Radio
July	LOVE ME FOREVER	Columbia
August	ALICE ADAMS	RKO-Radio
September	TOP HAT	RKO-Radio
October	O'SHAUGHNESSY'S BOY	M-G-M
November	MUTINY ON THE BOUNTY	M-G-M
December	AH, WILDERNESS!	M-G-M

1936

January	A TALE OF TWO CITIES	M-G-M
February	STORY OF LOUIS PASTEUR	Warner Bros.
March	THE COUNTRY DOCTOR	20th Century-Fox
April	MR. DEEDS GOES TO TOWN	Columbia
May	SHOW BOAT	Universal
June	SAN FRANCISCO	M-G-M
July	THE WHITE ANGEL	Warner Bros.
August	THE GREEN PASTURES	Warner Bros.
September	THE LAST OF THE MOHICANS	United Artists
October	A MIDSUMMER NIGHT'S DREAM	Warner Bros.
November	CHARGE OF THE LIGHT BRIGADE	Warner Bros.
December	WINTERSET	RKO-Radio

1937

January	THE PLAINSMAN	Paramount
February	MAID OF SALEM	Paramount
March	MAYTIME	M-G-M
April	ROMEO AND JULIET	M-G-M
May	THE PRINCE AND THE PAUPER	Warner Bros.
June	CAPTAINS COURAGEOUS	M-G-M
July	WEE WILLIE WINKIE	20th Century-Fox
August	THE GOOD EARTH	M-G-M
September	LOST HORIZON	Columbia
October	THE LIFE OF EMILE ZOLA	Warner Bros.
November	THE FIREFLY	M-G-M
December	TOVARICH	Warner Bros.

1938

January	WELLS FARGO	Paramount
February	SNOW WHITE AND SEVEN DWARFS	RKO-Radio
March	REBECCA OF SUNNY BROOK FARM	20th Century-Fox
April	IN OLD CHICAGO	20th Century-Fox
May	ADVENTURES OF ROBIN HOOD	Warner Bros.
June	HOLIDAY	Columbia
July	LOVE FINDS ANDY HARDY	M-G-M
August	ALEXANDER'S RAGTIME BAND	20th Century-Fox
September	BOYS TOWN	M-G-M
October	YOU CAN'T TAKE IT WITH YOU	Columbia
November	THE CITADEL	M-G-M
December	A CHRISMAS CAROL	M-G-M

1939

January	SWEETHEARTS	M-G-M
February	GUNGA DIN	RKO-Radio
March	PYGMALION	M-G-M
April	WUTHERING HEIGHTS	United Artists
May	UNION PACIFIC	Paramount
June	YOUNG MR. LINCOLN	20th Century-Fox
July	ON BORROWED TIME	M-G-M
August	STANLEY AND LIVINGSTONE	20th Century-Fox
September	THE WIZARD OF OZ	M-G-M
October	MR. SMITH GOES TO WASHINGTON	Columbia
November	DRUMS ALONG THE MOHAWK	20th Century-Fox
December	GULLIVER'S TRAVELS	Paramount

1940

January	THE GREAT VICTOR HERBERT	Paramount
February	PINOCCHIO	RKO-Radio
March	YOUNG TOM EDISON	M-G-M
April	REBECCA	United Artists
May	EDISON, THE MAN	M-G-M
June	THE MORTAL STORM	M-G-M
July	ALL THIS, AND HEAVEN TOO	Warner Bros.
August	PRIDE AND PREJUDICE	M-G-M
September	THE HOWARDS OF VIRGINIA	Columbia
October	THE GREAT DICTATOR	United Artists
November	NORTHWEST MOUNTED POLICE	Paramount
December	TIN PAN ALLEY	20th Century-Fox

1941

January	PHILADELPHIA STORY	M-G-M
February	VIRGINIA	Paramount
March	THE LADY EVE	Paramount
April	MEN OF BOYS TOWN	M-G-M
May	THAT HAMILTON WOMAN!	United Artists
June	I WANTED WINGS	Paramount
July	CAUGHT IN THE DRAFT	Paramount
August	BLOSSOMS IN THE DUST	M-G-M
September	CITIZEN KANE	RKO-Radio
October	SERGEANT YORK	Warner Bros.
November	ONE FOOT IN HEAVEN	Warner Bros.
December	H. M. PULHAM, ESQ.	M-G-M

1942

January	HOW GREEN WAS MY VALLEY	20th Century-Fox
February	WOMAN OF THE YEAR	M-G-M
March	TO BE OR NOT TO BE	United Artists
April	FANTASIA	RKO-Radio
May	TORTILLA FLAT	M-G-M
June	THEY ALL KISSED THE BRIDE	Columbia
July	THIS ABOVE ALL	20th Century-Fox
August	THE PIED PIPER	20th Century-Fox
September	MRS. MINIVER	M-G-M
October	THE MAJOR AND THE MINOR	Paramount
November	TALES OF MANHATTAN	20th Century-Fox
December	GEORGE WASHINGTON SLEPT HERE	Warner Bros.

1943

(Through August, 1943)

January	YANKEE DOODLE DANDY	Warner Bros.
February	STAR SPANGLED RHYTHM	Paramount
March	PRIDE OF THE YANKEES	RKO-Radio
April	RANDOM HARVEST	M-G-M
May	THE MORE THE MERRIER	Columbia
June	STAGE DOOR CANTEEN	United Artists
July	THE HUMAN COMEDY	M-G-M
August	THIS IS THE ARMY	Warner Bros.

Blue Ribbon Honor Roll Call

Recipients of Two or More Awards From March, 1932 Through August, 1944 Are Herein Cited

Producers

7 Awards
HUNT STROMBERG

6 Awards
HENRY BLANKE
B. G. DE SYLVA

5 Awards
PANDRO S. BERMAN
SIDNEY FRANKLIN
KENNETH MACGOWAN
HAL B. WALLIS

4 Awards
JOHN W. CONSIDINE JR.
CECIL B. DeMILLE
DAVID O. SELZNICK

3 Awards
WALT DISNEY
JOSEPH L. MANKIEWICZ

2 Awards
MERIAN C. COOPER
ORVILLE O. DULL
SAMUEL GOLDWYN
EDWARD H. GRIFFITH
RAYMOND GRIFFITH
ARTHUR HORNBLOW JR.
NUNNALLY JOHNSON
ALEXANDER KORDA
JESSE L. LASKY
ALBERT LEWIN
J. R. McDONOUGH
WILLIAM H. PINE
EVERETT RISKIN

Directors

5 Awards
GEORGE CUKOR
WILLIAM DIETERLE
VICTOR FLEMING
JOHN FORD
WILLIAM KEIGHLEY
HENRY KING
MERVYN LeROY

4 Awards
CLARENCE BROWN
DAVID BUTLER
FRANK CAPRA
MICHAEL CURTIZ
CECIL B. DeMILLE
FRANK LLOYD
GEORGE STEVENS
NORMAN TAUROG
W. S. VAN DYKE

3 Awards
FRANK BORZAGE
ROBERT Z. LEONARD
ANATOLE LITVAK
KING VIDOR

2 Awards
JACK CONWAY
ALEXANDER HALL
IRVING PICHEL
JOHN ROBERTSON
MARK SANDRICH
ALFRED SANTELL
LEWIS SEILER
GEORGE B. SEITZ
PRESTON STURGES
SAM WOOD
WILLIAM WYLER

Actors

10 Awards
LIONEL BARRYMORE

9 Awards
SPENCER TRACY

8 Awards
FRANK MORGAN

7 Awards
GARY COOPER
DONALD CRISP
C. AUBREY SMITH

6 Awards
WALLACE BEERY
NIGEL BRUCE
CHARLES COBURN
HENRY O'NEILL
WILLARD ROBERTSON
MICKEY ROONEY

5 Awards
CARY GRANT
ALAN HALE
JOEL McCREA
*LYNNE OVERMAN
BASIL RATHBONE
HENRY STEPHENSON
AKIM TAMIROFF

4 Awards
MISCHA AUER
JAMES CAGNEY
ERROL FLYNN
HENRY FONDA
PORTER HALL
EDWARD EVERETT HORTON
GENE LOCKHART
FRED MacMURRAY
RODDY McDOWALL
LAURENCE OLIVIER
REGINALD OWEN
WALTER PIDGEON
DICK POWELL
STANLEY RIDGES
JAMES STEWART
GEORGE TOBIAS
ROLAND YOUNG

3 Awards
EDDIE "Rochester" ANDERSON
EDWARD ARNOLD
GEORGE BANCROFT
CHARLES BOYER
WALTER BRENNAN
RONALD COLMAN
JACKIE COOPER
BRIAN DONLEVY
NELSON EDDY
JOHN GARFIELD
JACK HALEY
SIR CEDRIC HARDWICKE
IAN HUNTER
VAN JOHNSON
ALLAN JONES
GUY KIBBEE
PATRIC KNOWLES
FRANK McHUGH
RAY MILLAND
GRANT MITCHELL
THOMAS MITCHELL
DICKIE MOORE
PAUL MUNI
JACK OAKIE
EUGENE PALLETTE
TYRONE POWER
CLAUDE RAINS
RANDOLPH SCOTT
LEWIS STONE
SLIM SUMMERVILLE
FRANCHOT TONE
HENRY WILCOXON
ROBERT YOUNG

2 Awards
DON AMECHE
FRED ASTAIRE
LEW AYRES
*JOHN BARRYMORE
FREDDIE BARTHOLOMEW
ROBERT BENCHLEY
JACK BENNY
CHARLES BICKFORD
SIDNEY BLACKMER
ERIC BLORE
JOHN BOLES
RAY BOLGER
EDDIE BRACKEN
FELIX BRESSART
CHARLES BUTTERWORTH
BRUCE CABOT
EDDIE CANTOR
LEO CARRILLO
BERTON CHURCHILL
EDUARDO CIANNELLI
RAY COLLINS
BING CROSBY
HENRY DANIELL
MELVYN DOUGLAS
STUART ERWIN
BARRY FITZGERALD
PRESTON FOSTER
CLARK GABLE
REGINALD GARDINER
BILLY GILBERT
NEIL HAMILTON
WALTER HAMPDEN
JEAN HERSHOLT
BOB HOPE
JOHN HOWARD
LESLIE HOWARD
SAM JAFFE
VICTOR JORY
CHARLES LAUGHTON
ALAN MARSHAL
VICTOR McLAGLEN
BARTON McLANE
BILLY MAUCH
RALPH MORGAN
ALAN MOWBRAY
DAVID NIVEN
LLOYD NOLAN
PAT O'BRIEN
ROBERT PRESTON
BILL ROBINSON
JOSEPH SCHILDKRAUT
HENRY TRAVERS
ROBERT WALKER
H. B. WARNER
BOBS WATSON
JOHNNY WEISSMULLER
MICHAEL WHALEN
WARREN WILLIAM
DONALD WOODS

Actresses

7 Awards
*EDNA MAY OLIVER

6 Awards
JEANETTE MacDONALD

5 Awards
JEAN ARTHUR
CLAUDETTE COLBERT
GREER GARSON
KATHARINE HEPBURN
MAUREEN O'SULLIVAN
JESSIE RALPH
GINGER ROGERS

4 Awards
OLIVIA DE HAVILLAND
IRENE DUNNE
PAULETTE GODDARD
JOAN LESLIE
ANITA LOUISE
SHIRLEY TEMPLE
HELEN WESTLEY
DAME MAY WHITTY

3 Awards
FAY BAINTER
BEULAH BONDI
SPRING BYINGTON
GLADYS COOPER
FRANCES DEE
ALICE FAYE
JOAN FONTAINE
FAY HOLDEN
VERONICA LAKE
MARY NASH
GLORIA STUART
VERREE TEASDALE
VIRGINIA WEIDLER
FAY WRAY

2 Awards
ELIZABETH ALLAN
SARA ALLGOOD
BINNIE BARNES
ALICE BRADY
HELEN BRODERICK
BILLIE BURKE
MADELEINE CARROLL
BETTE DAVIS
JUDY GARLAND
JANET GAYNOR
SARA HADEN
MARSHA HUNT
RUTH HUSSEY
RITA JOHNSON
RUBY KEELER
HEDY LAMARR
DOROTHY LAMOUR
ELSA LANCHESTER
JUNE LANG
MARGO
MARY MARTIN
GRACE MOORE
UNA O'CONNOR
CECILIA PARKER
DONNA REED
*MAY ROBSON
ANN RUTHERFORD
MARTHA SCOTT
ANN SHERIDAN
GALE SONDERGAARD
BARBARA STANWYCK
MARGARET SULLAVAN
EVELYN VENABLE
TERESA WRIGHT

Writers

(Original Stories)

2 Awards
BEN HECHT
JAMES HILTON
GEORGE S. KAUFMAN
CHARLES MacARTHUR
PHIL STONG
HARRY TUGEND

(Screenplays)

6 Awards
SONYA LEVIEN
LAMAR TROTTI
*CLAUDINE WEST

4 Awards
SIDNEY BUCHMAN
GEORGE FROESCHEL
TALBOT JENNINGS
CASEY ROBINSON

3 Awards
HUGO BUTLER
DELMER DAVES
PHILIP DUNNE
HOWARD ESTABROOK
JULIEN JOSEPHSON
JESSE LASKY JR.
JOHN LEE MAHIN
JANE MURFIN
NORMAN REILLY RAINE
ROBERT RISKIN
DORE SCHARY
ALLAN SCOTT

2 Awards
MARC CONNELLY
WILLIAM CONSELMAN
IAN DALRYMPLE
WALTER DE LEON
BRADBURY FOOTE
SHERIDAN GIBNEY
BEN HECHT
ELIZABETH HILL
NOEL LANGLEY
ALAN LE MAY
ANITA LOOS
HERMAN J. MANKIEWICZ
BEN MARKSON
SETON I. MILLER
DUDLEY NICHOLS
ERNEST PASCAL
R. C. SHERRIFF
ROBERT SHERWOOD
DONALD OGDEN STEWART
C. GARDNER SULLIVAN
JO SWERLING
HARRY TUGEND

*Deceased.

Companies

	Awards
Metro-Goldwyn-Mayer	45
20th Century-Fox	22
Warner Bros.	22
Paramount	19
RKO Radio	16
Columbia	11
United Artists	9
Universal	4

The First Lady of Chase and Sanborn



It's Effie Klinker . . . heard with Edgar Bergen, Charlie McCarthy and Mortimer Snerd, Sundays over N. B. C., 8 p.m. (E. W. T.)



ROSTER OF

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Members of the National Screen Council select the picture each month to receive the BOXOFFICE Blue Ribbon Award. This is done by mail. A list of the current releases is sent on a post card ballot for marking and returning by a specified date. The picture receiving the most votes receives the Award, and Honorable Mention is given those that so impressed the members as to receive a sizable number of votes. A space on the ballot for comment has resulted in an interesting exchange of opinion on a page devoted to the Council's appraisal of pictures.

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CHARLES A. LEEDY, Youngstown (Ohio) Vindicator
WILLIAM LEWIN, Film & Radio Discussion Guide Magazine
WILLIAM I. LEWIS, Pittsburgh Sun-Telegraph
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GEORGE V. LOFTON, Monroe (La.) Morning World
JEAN HUDSON LUNZER, Tacoma (Wash.) Times
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WM. E. J. MARTIN, Buffalo Courier-Express
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RALPH S. MATZ, Matz Feature Syndicate, Reading, Pa.
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CARRIE LOU TAYLOR, Goose Creek (Tex.) Daily Sun
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WHICH SELECTS

The Blue Ribbon Winners



Membership in the National Screen Council comes under three classifications: Editors of newspapers and magazines, radio commentators, and members of clubs, film councils, social, civic and educational organizations. The Council and the Award it selects have a three-fold purpose. BOXOFFICE sponsors them to encourage the production of motion pictures with appeal to the mass of regular patrons of all ages, to foster a greater public appreciation of the more wholesome type of motion picture entertainment, and to stabilize motion picture theatre attendance on a higher average level.

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Bing

LOOKING AHEAD

A Glance at Coming Features

★

Synopsis, Cast and Other Information on Scheduled Releases

COLUMBIA

According to Plan

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Play by Jack Sobell. **Screenplay:** Not set.

Drama dealing with Nazi prisoners of war in American internment camps who have gone "underground" and are already planning World War III.

And Now Goodbye

Cast: Alexander Knox. **Producer:** Richard Blumenthal. **Director:** Not set. **Original:** James Hilton novel. **Screenplay:** No credits set.

A romantic drama set in prewar England this revolves around the love of a minister for a beautiful dancer.

Blind Date

Cast: Not set. **Producer:** Ted Richmond. **Director:** Not set. **Original:** No credits set. **Screenplay:** Erna Lazarus.

A discharged soldier returns to find his fiancee married to a marine, and is consoled by a girl who operates a wired music juke box. They get together on a blind date and find that not only are they attracted to each other, but that while he is a hoofer, she is a talented singer. They team and go to great heights in the show world.

Blazing the Western Trail

Cast: Charles Starrett, Walter "Dub" Taylor, Tex Harding, Carole Mathews, Ethan Laidlaw, Glenn Strange, Nolan Leary. **Producer:** Colbert Clark. **Director:** Vernon Keays. **Original:** No credits set. **Screenplay:** No credits set.

Rival stage coach lines are seeking a government mail contract in Quanto Basin, but one of them is beset by waylayings and holdups. Charles Starrett, in his Durango Kid disguise, sets out to see why. With the help of his pal, Tex Harding, he rounds up the culprits (owners of the other line) and the honest operator gets the contract.

Both Barrels Blazing

Cast: Charles Starrett, Tex Harding, Dub Taylor, Pat Parrish, Emmett Lynn, Alan Bridge, Charles King jr. **Producer:** Colbert Clark. **Director:** Derwin Abrahams. **Original Screenplay:** William Lively.

When a gang steals $100,000 in gold coin intended for flood relief and escapes across the New Mexico border the Texas Rangers look pretty bad. Ranger Charles Starrett asks for a vacation and disguising himself as the Durango Kid sets out after the band single-handed. The usual western difficulties ensue, with Starrett eventually besting the villains.

Carolina Blues

Cast: Kay Kyser, Ann Miller, Victor Moore, Jeff Donnell, Howard Freeman, Georgia Carroll, M. A. Bogue. **Producer:** Samuel Bischoff. **Director:** Leigh Jason. **Original:** M. M. Musselman. **Screenplay:** Joseph Hoffman and Al Martin.

Back from an overseas entertainment tour, Kay Kyser promises his gang a two-week vacation. But they are tricked into appearing at a defense plant; then at a bond rally in New York; and later in North Carolina, where they raise enough to name a battleship after Kay's home state—and it looks like maybe they'll get their oft-deferred rest.

Counterattack

Cast: Paul Muni, Marguerite Chapman, Edgar Buchanan, Larry Parks, Erik Rolf, Roman Bohnen, Trevor Bardette. **Producer:** No credit set. **Director:** Zoltan Korda. **Original:** Play by Janet and Philip Stevenson. **Screenplay:** No credit set.

Drama of Russian paratroopers who team up with partisans in a behind-the-lines attack on German headquarters in a Russian factory. Before the building is destroyed, a paratrooper and a girl partisan are trapped in the cellar with eight Nazis. The story then takes a psychological twist, relative to the strength of the Germans and the Russians under emotional strain.

Cowboy From Lonesome River

Cast: Charles Starrett, Vi Athens, Dub Taylor, Ozzie Waters, Jimmy Wakely. **Producer:** Jack Fier. **Director:** Benjamin Kline. **Original Screenplay:** Luci Ward.

A supposedly trustworthy banker kills an honest senator, then has the senator's black sheep twin brother impersonate him and try to force through Congress a bill which will give the banker control of the valley's water rights. Charles Starrett uncovers the fraud and gets the control of the water rights into the citizens' hands.

Crime Doctor, Untitled

Cast: Warner Baxter, Stephen Crane. **Producer:** Rudy Flothow. **Director:** George Sherman. **Original:** Eric Taylor short story. **Screenplay:** No credits set.

Continuing the further screen adventures of the radio psychologist-detective.

Explanatory

Advance Data on Feature Productions, Completed or in Course of Production, for Release After September 1, 1944. Included are Pictures Contemplated at Time of Going to Press.

Title, Cast and Other Changes Subsequently Made Will Be Published as They Occur in the BOOKING CHART and the PRODUCTION INDEX Sections of BOXOFFICE.

Dear Departed

Cast: Not set. **Producer:** Michel Kraike. **Director:** Not set. **Original:** Lorraine Edwards. **Screenplay:** Monte Brice.

Musical concerned with the members of a popular orchestra and the life of the composer of the tunes they play.

Eadie Was a Lady

Cast: Ann Miller, William Wright, Jeff Donnell, Joe Besser, Hal McIntyre and orchestra, Marion Martin, Kathleen Howard. **Producer:** Michel Kraike. **Director:** Arthur Dreifuss. **Original:** No credits set. **Screenplay:** No credits set.

Eadie Alden (Ann Miller), wealthy niece of a Boston spinster, is involved in a dual life. Ambitious for a theatrical career she spends her evenings as featured artist in a burlesque show, her days studying at swanky Glen Moor College. Keeping up with both activities eventually gets her in trouble, from which she is extricated by a young theatrical producer.

Eve Knew Her Apples

Cast: Ann Miller, William Wright, Robert Williams, Ray Walker, Charles D. Brown, John Eldredge, Jessie Arnold. **Producer:** Wallace MacDonald. **Director:** Will Jason. **Original:** No credits set. **Screenplay:** No credits set.

Radio Singer Eve Porter (Ann Miller) determines to take a vacation despite the protests of her press agent and manager, who have made commitments for her. Evading them, she hides in the car of William Wright, newspaper man, who mistakes her for an escaped murderess. From this misunderstanding stem a series of comedy complications.

Ever Since Venus

Cast: Ina Ray Hutton, Hugh Herbert, Ann Savage, Billy Gilbert, Glenda Farrell, Ross Hunter, Alan Mowbray. **Producer:** No credit. **Director:** Arthur Dreifuss. **Original Screenplay:** McElbert Moore and Arthur Dreifuss.

This comedy with music has the cosmetic industry as a background. A couple of young people eager to get their product on the market find all ways blocked until a pal of theirs composes the tune which wins the theme song contest for the annual beauty show. With the $1,000 he receives they enter their cosmetics in the show, get a big order—and find a way to fill it.

Fiesta Town

Cast: Not set. **Producer:** Sam White. **Director:** Not set. **Original:** J. Robert Bren. **Screenplay:** No credits set.

A romantic comedy glamorizing Olvera St., Los Angeles' first avenue, this tells what happens when the granddaughter of the last remaining aristocrat, whose home is on Olvera St., meets and falls in love with the nephew of a man who wants to convert the historical lane into a warehouse site. The boy doublecrosses his uncle and makes him see sentiment and history mean more than profits.

The Fighting Guardsman

Cast: John Calvert, Larry Parks. **Producer:** Michel Kraike. **Director:** Not set. **Original:** Alex-

onder Dumas novel. **Screenplay:** No credits set.

Swashbuckling adventure story laid in France of the Eighteenth Century, this concerns the work of the underground of that time in rebelling against the dictatorship established by Napoleon.

Gertie From Bizerte

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Howard Dimsdale. **Screenplay:** Lee Loeb.

A comedy with music concerning a young singer, Gertie, whose French mother and American father separated shortly after the last war. Learning her father is once again in the American army, she follows our forces from town to town, finally catches up with her father in Bizerte, where she also finds romance with a Yankee soldier.

Gilda

Cast: Not set. **Producer:** Sam Bischoff. **Director:** Not set. **Original:** E. A. Ellington. **Screenplay:** No credits set.

The story deals with the widow of a racketeer and the efforts of the latter's chief henchman to keep her on the straight and narrow.

The Girl Habit

Cast: Not set. **Producer:** Wallace MacDonald. **Director:** Not set. **Original:** Stanley Davis. **Screenplay:** No credits set.

A domestic comedy about a 16-year-old who goes girl crazy and sets his small-town family on its ear because every 24 hours he has a new romance.

The Girl of the Limberlost

Cast: Jeff Donnell. **Producer-Director:** Alexis Thurn-Taxis. **Original:** Gene Stratton Porter novel. **Screenplay:** No credits set.

Based on the Gene Stratton Porter novel about a wholesome and unworldly young girl who lives near a logger's camp and finds her greatest happiness in making friends with the wild animals and birds of the forest. She eventually comes upon romance in the person of a lumberjack.

A Guy, a Gal and a Pal

Cast: Not set. **Producer:** Wallace MacDonald. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

A young woman engaged to a Washington big shot sets out for the capital to be married. There is a mixup in her train reservations and a sergeant, going to Washington to be decorated, offers to let her share his compartment. They are treated as husband and wife and an assortment of comedy complications ensue before they realize they are in love with each other.

Hail the Chief

Cast: Not set. **Producer:** Burt Kelly. **Director:** Not set. **Original:** Play by Lester Lee and Larry Marks. **Screenplay:** No credits set.

Comedy romance which takes place on a transcontinental train traveling between Los Angeles and New York. The hero, a playwright, is attempting to finish his play before the train arrives in Gotham; his girl appears on the train unexpectedly and mistaken identities cause them no end of confusion.

I Love a Mystery

Cast: Jim Bannon, Barton Yarbrough. **Producer:** Not set. **Director:** Henry Levin. **Original:** Not set. **Screenplay:** Not set.

Murder mystery following the pattern of the Carleton Morse radio serial of the same name.

The Impatient Years

Cast: Jean Arthur, Lee Bowman, Charles Coburn, Edgar Buchanan, Charley Grapewin, Phil Brown, Harry Davenport. **Producer-Director:** Irving Cummings. **Original Screenplay:** Virginia Van Upp.

Jean Arthur and Lee Bowman meet and are married a few days before Lee goes overseas. When he returns, they have a difficult time blending their lives, finally resort to divorce. The court orders them to retrace their whirlwind courtship and brief honeymoon, step by step. This they do and become reconciled.

Jubal Troop

Cast: Edgar Buchanan. **Producer-Director:** Sam Wood. **Original:** Novel by Paul Wellman. **Screenplay:** Laurence Stallings.

Jubal Troop, a roving cattlehand, becomes foreman of a Dakota ranch. The owner's wife makes a play for Jubal, who fends off her advances. However, the rancher misunderstands, and in a shooting scrape, Jubal kills him and flees. Through the years he achieves his ambition of becoming a big rancher and is eventually helped by the ranch owner's widow, who really loved Jubal.

Kiss and Tell

Cast: Shirley Temple. **Producers:** Sol Siegel, George Abbott and F. Hugh Herbert. **Director:** Richard Wallace. **Original:** Play by F. Hugh Herbert. **Screenplay:** No credits set.

Based on the Broadway comedy hit about adolescent romance.

The Land Is Bright

Cast: Not set. **Producer:** Sam Wood. **Director:** Sam Wood. **Original:** George S. Kaufman and Edna Ferber play. **Screenplay:** No credits set.

A dramatic panorama of three eras in American society, showing the changes in terms of the family of one of the robber barons of the nineties.

Lawless Empire

Cast: Charles Starrett, Bob Wills, Mildred Hall, Tex Harding, Walter "Dub" Taylor, John Calvert. **Producer:** Colbert Clark. **Director:** Vernon Keays. **Original:** No credits set. **Screenplay:** No credits set.

Backgrounded against the building of the old west, this concerns the Durango Kid's efforts to rid the territory of outlaws who are preying on the homesteaders and wresting their lands from them.

Leave It to Blondie

Cast: Penny Singleton, Arthur Lake. **Producer:** Burt Kelly. **Director:** Not set. **Original Screenplay:** Connie Lee.

The first in the renewed Blondie series has the Bumsteads getting into financial difficulty because they both draw checks for the same charity. They are saved from their embarrassing predicament when their youngsters enter Dagwood in a songwriting contest without his knowledge.

Let's Go Steady

Cast: Pat Parrish, Jackie Moran, June Preisser, Arnold Stang, Skinnay Ennis, Jimmy Lloyd. **Producer:** Not set. **Director:** Del Lord. **Original:** Sgt. William Sackheim. **Screenplay:** Erna Lazarus.

A musical about a couple of young fellows who are amateur song writers and go to New York on the strength of an investment in a music company. They find the company is a fraud, reorganize it and get other ambitious songsmiths to join them in trip to the big time.

Lola and the Wolves

Cast: Not set. **Producer:** Sam Bischoff. **Director:** Not set. **Original:** Hardie Albright and Edward Emerson. **Screenplay:** Hardie Albright, Edward Emerson and Ray Golden.

Comedy about three girls who live in an abandoned gasoline station, this is earmarked for upped-budget production treatment.

The Mark of the Whistler

Cast: Richard Dix, Janis Carter, Porter Hall, Paul Guilfoyle, John Calvert, Matt Willis. **Producer:** Rudolph C. Flothow. **Director:** William Castle. **Original:** Cornell Woolrich. **Screenplay:** George Bricker.

Hobo Richard Dix picks up a newspaper which carries a bank ad listing dormant accounts unclaimed for 20 years. He sees a name which could be his own, but which he knows is not. The Whistler, narrator of the story, assumes the role of Dix's conscience, tells him to forget it But Dix assumes the identity of the heir gets the money and a pack of troubles.

Meet Miss Bobby Socks

Cast: Bob Crosby, Lynn Merrick, Louise Erickson, Robert White, Pat Parrish, Sally Bliss, Howard Freeman. **Producer:** Theodore Richmond. **Director:** Glenn Tryon. **Original Screenplay:** Muriel Roy Bolton.

A comedy with music about a teenster who, sight unseen, falls for a smalltime crooner. The lass keeps up a correspondence with him all during his army career and when he is honorably discharged, makes good her promise to get him a big network spot, by rounding up her bobby socks pals to swoon every time he croons.

Men of the Deep

Cast: Not set. **Producer:** Alexis Thurn-Taxis. **Director:** Not set. **Original:** No credits set. **Screenplay:** Edward T. Lowe.

Drama backgrounded against naval salvage operations and the work of the divers who investigate the wreckage of sunken ships.

The Missing Juror

Cast: Janis Carter, Jim Bannon, George Macready, Jean Stevens, John Tyrrell, Trevor Bardette. **Producer:** Wallace MacDonald. **Director:** Oscar Boetticher. **Original:** Leon Abrams and Richard Hill Wilkinson. **Screenplay:** Charles O'Neal.

A corpse-filled mystery which revolves around a series of murders perpetrated by an insane man who assumes another's identity and sets out to bump off the 12 jurors who had once convicted him of a murder of which he was subsequently proved innocent.

One Mysterious Night

Cast: Chester Morris, Richard Lane, Janis Carter, William Wright, Robert Williams, George E. Stone, Dorothy Maloney. **Producer:** Ted Richmond. **Director:** Oscar Boetticher jr. **Original Screenplay:** Paul Yawitz.

When a fabulous diamond is stolen, the police call in Boston Blackie (Chester Morris), reformed criminal, to solve the case. Blackie almost captures the thief but the culprit's two partners murder him and kidnap Blackie. When Blackie does a fadeout, the police suspect him. After some close scrapes, he squares himself with the cops and catches the thieves.

Our Wandering Daughters

Cast: Cora Sue Collins, Georgia Bayes, Mary Currier, Eric Sinclair, Ralph Hoops. **Producer:** Ted Richmond. **Director:** Oscar Boetticher. **Original:** No credits set. **Screenplay:** Edward T. Lowe.

Set in a small town, this concerns a woman judge of the juvenile court, whose ambition to get the city council's approval for the building of a playground to help combat juvenile delinquency is only realized after her daughter becomes involved in a murder with the son of a gambler. The picture is planned for double billing with "What Price Innocence?"

Over 21

Cast: Irene Dunne, Ross Hunter. **Producer:** Sidney Buchman. **Director:** Not set. **Original:** Ruth Gordon play. **Screenplay:** Sidney Buchman.

Based on the Broadway play, this is a domestic comedy which takes place at an army camp where the hero, who is over age for the army, is trying to get his commission. His wife arrives to visit him and almost spoils his chances of winning his bars.

Prairie Raiders

Cast: Charles Starrett, Tex Harding, Dub Taylor, Jean Stevens, Weldon Heyburn, Jack Rockwell, Frank LaRue. **Producer:** Colbert Clark. **Director:** Derwin Abrahams. **Original:** Victor McLeod. **Screenplay:** Bennett Cohen.

Arriving in Mesa City to purchase a

B. G. De Sylva Productions, Inc.

Releasing Through





Claudette Colbert

ranch, Charles Starrett learns an outlaw mob is murdering the ranchers and pillaging their lands. When they raid his property and slay one of his men, he swears vengeance, and masquerading as the Durango Kid, begins trailing the killers. After much riding and shooting, he rounds them up.

The Return of the Durango Kid

Cast: Charles Starrett, Tex Harding, Jean Stevens, John Calvert, Betty Roadman, Hal Price, Dick Botiller. **Producer:** Colbert Clark. **Director:** Derwin Abrahams. **Original Screenplay:** J. Benton Cheney.

Charles Starrett comes to Texas in 1875 to clear the name of his father, who was framed by crooked politicians and then slain. From Buckskin Liz (Betty Roadman) who operates the stage line, he learns who the crooks might be. Posing alternately as himself and the Durango Kid, he begins a war of nerves which eventually outwits the culprit.

Rough Ridin' Justice

Cast: Charles Starrett, Dub Taylor, Betty Jane Graham, Wheeler Oakman, Jimmy Wakely, Jack Ingram, Forrest Taylor. **Producer:** Jack Fier. **Director:** Derwin Abrahams. **Original Screenplay:** Elizabeth Beecher.

In an effort to track down the mastermind behind a gang of outlaws, Charles Starrett, a special investigator for the Inter-State Ranchers' Ass'n, joins up with the robber band, eventually becomes their leader. After an assortment of shooting and scrapes, he discovers the "brain," a leading townsman who has been tipping the gang off to gold shipments.

Rustlers of the Badland

Cast: Charles Starrett, Tex Harding, Dub Taylor, Sally Bliss, George Eldredge, Edward M. Howard, Ray Bennett. **Producer:** Colbert Clark. **Director:** Derwin Abrahams. **Original:** Richard Hill Wilkinson. **Screenplay:** J. Benton Cheney.

Charles Starrett is sent to Antelope Valley to investigate cattle rustling. En route, he tangles with outlaws who use one of their henchmen (a supposedly solid citizen) to plant suspicion against him. Follow a series of scrapes with the sheriff and the bandits before Starrett, in his Durango Kid disguise, rounds up the culprits.

Sergeant Mike

Cast: Larry Parks, Jeanne Bates, Loren Tindall, Jim Bannon, Robert Williams, Richard Powers, Larry Joe Olsen. **Producer:** Jack Fier. **Director:** Henry Levin. **Original Screenplay:** Robert Lee Johnson.

A story of the army's K9 corps, in which dogs are trained for overseas duty. This revolves around the devotion of Sergeant Mike, a German shepherd, for his army master, Larry Parks, and the friendship that develops between Larry and Sergeant Mike's former owner, an eight-year-old boy, whose father has died in the South Pacific.

Shadows in the Night

Cast: Warner Baxter, Nina Foch, George Zucco, Minor Watson, Lester Matthews, Ben Welden, Edward Norris. **Producer:** Rudolph C. Flothow. **Director:** Eugene J. Forde. **Original and Screenplay:** Eric Taylor.

The Crime Doctor (Warner Baxter) is summoned to the home of Nina Foch, who believes she is going insane. When Baxter sees the apparition which has been troubling Nina, he realizes it is man made. Follow several murders before he reveals the culprit—the girl's brother-in-law who wanted to prove her incompetent to testify against him in a forthcoming trial.

She's a Sweetheart

Cast: Jane Frazee, Larry Parks, Jane Darwell, Nina Foch, Ross Hunter, Jimmy Lloyd, Loren Tindall. **Producer:** Ted Richmond. **Director:** Del Lord. **Original Screenplay:** Muriel Roy Bolton.

Jane Darwell, plump, sixtyish is a "mother away from home" for service men visiting her canteen. She takes a personal interest in their lives and problems, patches up broken romances, rehabilitates the dispirited. In return the boys lavish affection on her and eventually the war department honors her for her contribution to morale.

Sing Me a Song of Texas

Cast: Rosemary Lane, Tom Tyler, Slim Summerville, "Big Boy" Williams, Pinky Tomlin, Carole Mathews, Noah Beery. **Producer:** Colbert Clark. **Director:** Vernon Keays. **Original:** No credits set. **Screenplay:** No credits set.

Noah Beery can't decide to which of his two nieces he should leave his ranch. He sends for them—Singer Rosemary Lane and Carole Mathews, haughty lass. Then he plays dead and assumes the identity of the cook. From this vantage point he watches them. Carole gets wise, attempts to use the knowledge to her advantage, but sincere Rosemary wins out.

Sing While You Dance

Cast: Lynn Merrick. **Producer:** Irving Briskin. **Director:** Not set. **Original Screenplay:** Harry Sauber.

Musical comedy backgrounded against the studios where short commercial airjingles are conceived and recorded.

Some Call It Love

Cast: Rosalind Russell. **Producer:** Virginia Van Upp. **Director:** Al Hall. **Original:** William Thiele and Laslo Gorog. **Screenplay:** No credits set.

Sophisticated romance comedy in which Rosalind Russell portrays a lady psychiatrist.

Song of Tahiti

Cast: Jinx Falkenburg, David O'Brien, Isobel Withers, Carole Mathews, Mary Treen, Eddie Bruce, Hilo Hattie. **Producer:** Sam White. **Director:** Will Jason. **Original:** No credits set. **Screenplay:** No credits set.

A tropical musical, revolving around a native prince and princess (David O'Brien and Jinx Falkenburg) who have never met and try to get out of royal marriages to each other because they think they are in love with some one else, while all the time they have loved each other, not knowing their real identities.

A Song to Remember

Cast: Paul Muni, Merle Oberon, Cornel Wilde, Stephen Bekassy, Nina Foch, George Coulouris, Sig Arno, Howard Freeman. **Producer:** Louis F. Edelman. **Director:** Charles Vidor. **Original:** Ernst Marischka. **Screenplay:** Sidney Buchman.

A Technicolor biography of Frederick Chopin (Cornel Wilde) and the influence exerted upon him by George Sand (Merle Oberon, authoress, determined to make him a popular figure in Parisian cultural circles; and Joseph Elsner (Paul Muni), his teacher, who wanted to see his genius live in serious compositions. His triumphs are shallow, when Chopin realizes what he has sacrificed for the love of Madame Sand.

Stepping Out

Cast: Jeff Donnell, Fed Brady, Ann Savage, William Wright, Howard Freeman, Carole Mathews, Sally Bliss. **Producer:** Wallace MacDonald. **Director:** Henry Levin. **Original:** No credits set. **Screenplay:** No credits set.

When Garbage Collector Fred Brady retrieves a wad of $5,000 from a garbage can at the rear of a night club, he thinks fortune has really smiled on him. What he doesn't know is that the money is marked. Before he has half spent it, he is mixed up with the police, blackmailers, and almost loses his girl.

Strange Affair

Cast: Evelyn Keyes, Allyn Joslyn, Marguerite Chapman, Nina Foch, Edgar Buchanan, Hugo Haas, Eric Rolf. **Producer:** Sam Bischoff. **Director:** Alfred E. Green. **Original:** Oscar Saul. **Screenplay:** Oscar Saul, Eve Greene, Jerome Odlum.

Allyn Joslyn, creator of the comic strip "Ace Dean, Super Detective," considers himself quite an amateur sleuth. His flighty wife, Evelyn Keyes, is on a committee which aids refugees. Through her, he is thrown on the trail of a Nazi gang, which is aiding the escape of internees in this country. With her dubious help, he rounds them up.

Surprise in the Night

Cast: Chester Morris. **Producer:** Alexis Thurn-Taxis. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

To help a friend, Boston Blackie undertakes to find the man's nephew, a dangerous psychopath who has escaped from a rest home. The boy murders a woman and Blackie, who looks like him, is held for the crime. Blackie crashes jail, proves his innocence and the boy is subsequently killed in an accident with the secret of his murderous insanity going with him to the grave.

Tatiana

Cast: Not set. **Producer:** Sam Wood. **Director:** Sam Wood. **Original:** Irmgarde Von Cube. **Screenplay:** No credits set.

Backgrounded against the Napoleonic War, this drama concerns a captain, who on the eve of battle forces his attentions on a young, aristocratic girl, with resultant complications.

A Thousand and One Nights

Cast: Cornel Wilde, Evelyn Keyes. **Producer:** Sam Bischoff. **Director:** Alfred E. Green. **Original:** No credits set. **Screenplay:** Richard English.

A Technicolor fantasy told against the background of old Bagdad.

Thunder Over Iran

Cast: Not set. **Producer:** Wallace MacDonald. **Director:** Leo Mittler. **Original:** Leo Mittler. **Screenplay:** Aubrey Wisberg.

A drama of the underground in an undisclosed country who band together to prevent high Nazis from sneaking out of Germany and digging in to form plans for a third world war, this concerns the romance of an American reporter and the head of the underground, whose father is a Nazi collaborationist.

Together Again

Cast: Irene Dunne, Charles Boyer, Charles Coburn, Janis Carter, Isobel Withers, Jerome Courtland, Mona Freeman. **Producer:** Virginia Van Upp. **Director:** Charles Vidor. **Original:** No credits set. **Screenplay:** No credits set.

This is a comedy about a beautiful, but austere widow, who, as mayor of a small Vermont town, takes life and her duties very seriously, until her impish and loving father-in-law tricks her into a trip to New York, and buying a gay, new hat. In Greenwich Village, she meets a sculptor, Charles Boyer—and romance.

Tonight and Every Night

Cast: Rita Hayworth, Janet Blair, Lee Bowman, Marc Platt, Leslie Brooks, Stephen Crane, Philip Merivale. **Producer-Director:** Victor Saville. **Original:** No credits set. **Screenplay:** No credits set.

Filmed in Technicolor, this romantic drama with music tells the story of a group of American girls who appear in a revue in London and uphold the tradition of "the show must go on" even during the most terrifying hours of the city's blitz. To one, Rita Hayworth, the war brings a touching romance; to another it spells death.

Turnip's Blood

Cast: Not set. **Producer:** Sam Wood. **Director:** Sam Wood. **Original:** Rachel Maddux. **Screenplay:** No credits set.

A romantic drama about a doctor of fifty who marries a strange, unambitious, but intelligent girl and finds life with her happy and excitingly novel.

The Unwritten Code

Cast: Ann Savage, Tom Neal, Roland Varno, Howard Freeman, Margy Currier, Bobby Larson, Teddy Infuhr. **Producer:** Sam White. **Director:** Herman Rotsten. **Original:** Charles Kenyon and



Gary Cooper

PINE-THOMAS PRODUCTIONS

for

Paramount

Completed

"ONE BODY TOO MANY"

"DOUBLE EXPOSURE"

"DANGEROUS PASSAGE"

"HIGH MAN"

Preparing

"YOU'LL BE THE DEATH OF ME"

"CHEEZIT THE CORPSE"

"PEOPLE ARE FUNNY"

"FOLLOW THAT WOMAN"

WILLIAM H. PINE **WILLIAM C. THOMAS**

Robert Wilmot. **Screenplay:** Leslie T. White and Charles Kenyon.

An Allied ship carrying German prisoners is torpedoed in mid-Atlantic and Nazi Roland Varno is thrown clear. A life raft floats by. On it is a wounded English officer. Varno kills him, assumes his identity, is rescued and brought to the U.S. There he plots to free Nazi internees, but his plan is foiled by an alert army sergeant.

What Price Innocence?

Cast: Not set. **Producer:** Ted Richmond. **Director:** Not set. **Original:** No credits set. **Screenplay:** Fanya Foss.

A juvenile delinquency drama planned for selling as a dual bill attraction with "Our Wandering Daughters."

INDEPENDENTS

A Boy, a Girl and a Dog

Cast: Harry Davenport, Lionel Stander, Sharyn Moffett, Jerry Hunter, W. R. Frank, Charlotte Treadway. **Producer:** W. R. Frank. **Director:** Herbert Kline. **Original:** Leo Atlas. **Screenplay:** Maurice Clark and Irving Fineman.

A little boy and girl share a half interest in a stray pup which the lad finds. The pup causes damage to the apartment house where they live, and the kids, unable to find a home for him, enlist him in the K9 corps. When he becomes a hero, all ends happily.

Civilian Clothes

Cast: Not set. **Producer:** Allen Rivkin. **Director:** Not set. **Original:** Thompson Buchanan. **Screenplay:** Allen Rivkin and J. J. Dratler.

A comedy revolving around the postwar trials and tribulations of a returning soldier, which will be made by Sol Lesser's Principal Productions for undetermined release.

Crazy to Dance

Cast: Not set. **Producer:** Sol Lesser. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A musical comedy with a topical theme.

Frisco Belle

Cast: Not set. **Producer:** Harry A. Sherman. **Director:** Not set. **Original:** Novel by Rex Beach. **Screenplay:** No credits set.

Backgrounded against San Francisco's Barbary Coast, this is the story of two sisters, one of whom becomes a night club entertainer, while the other marries a pious man who objects to the theatrical profession. When the married sister and her husband die, their daughter is raised by the Barbary Coast performer, who guides her to a great career and a happy romance.

Ghost of the Rancho

Cast: Not set. **Producer:** Harry A. Sherman. **Director:** Not set. **Original:** No credits set. **Screenplay:** Ramon Romero.

A woman scientist who has invented a cure for cattle disease is killed before she can give her discovery to the world. Hopalong Cassidy goes to her home, which is supposedly haunted, and discovers her murderer is keeping people away from the place so he can use the serum to cure diseased cattle which he has been buying from the owners at very low prices.

Guest Wife

Cast: Claudette Colbert, Don Ameche. **Producers:** Bruce Manning and Jack Skirball. **Director:** Not set. **Original:** John D. Klorer. **Screenplay:** John D. Klorer and Bruce Manning.

Located in New York City and in a small Ohio town, this story relates the complications which ensue in the lives of a happily-married couple when the husband's best friend comes to visit.

The Lesser Man

Cast: Not set. **Producer:** William Wilder. **Director:** Not set. **Original:** Anne Wigton. **Screenplay:** No credits set.

A young man discharged from the army returns home to discover his wife will not give up her career as a bus driver. The lad becomes a professional model and a nationwide sensation over night, with millions of women swooning over him. The couple is divorced, but reunited when the ex-wife discovers she is going to have a baby.

Pride of Palomar

Cast: Not set. **Producer:** Harry A. Sherman. **Director:** Not set. **Original:** Peter B. Kyne novel. **Screenplay:** No credits set.

Melodrama about a young descendant of an old California-Spanish family who returns after the last war to find that his rancho near Santa Barbara has fallen into the hands of outsiders. He falls in love with the daughter of the new owner but despite that works out a way to have the lands restored to him by outwitting her father in a business deal.

Ramrod

Cast: Not set. **Producer:** Harry A. Sherman. **Director:** Not set. **Original:** Saturday Evening Post serial by Luke Short. **Screenplay:** No credits set.

A western about a clever, but ruthless, woman who inherits a ranch and tries to run it according to her own crack-the-whip methods. She engages a young cowhand as foreman, and falls in love with him, but the man, resentful of her cruel treatment of those who work for her, gives his affection to a young dressmaker who lives in the neighboring town.

Rodeo

Cast: Not set. **Producer:** Harry A. Sherman. **Director:** Not set. **Original:** Leonard Levinson and Lew Pollack. **Screenplay:** No credits set.

A modern musical western.

Spotlight

Cast: Not set. **Producer:** Sol Lesser. **Director:** Not set. **Original:** Gita Lewis and Silvia Lardner. **Screenplay:** Not set.

A musical comedy.

Untitled

Cast: Mary Beth Hughes. **Producer:** William Wilder. **Director:** Not set. **Original:** Dostoevsky novel. **Screenplay:** No credits set.

A drama based on the Dostoevsky novel about a Russian father and his youngest son who falls in love with the same girl. A series of altercations follow and the father is murdered. The son is convicted of the crime and sent to Siberia.

Untitled

Cast: Not set. **Producer:** Sol Lesser. **Director:** Not set. **Original:** Rowland V. Leigh and Marjorie L. Pfaelzer. **Screenplay:** Rowland V. Leigh and Marjorie L. Pfaelzer.

A comedy about a G.I. Joe with plenty of girl trouble.

METRO-GOLDWYN-MAYER

Action in the Living Room

Cast: Not set. **Producer:** Everett Riskin. **Director:** Not set. **Original:** Play by Harry Segall. **Screenplay:** No credits set.

Sophisticated comedy revolving around a marital mixup in which six persons become involved.

American Cavalcade

Cast: Not set. **Producer:** Sidney Franklin. **Director:** Not set. **Original:** Novel by Carl Sandberg. **Screenplay:** No credits set.

A drama of American life, manners and morals through the various important periods of U.S. history from the American Revolution to the present day. It will be produced as an upped-budget special and will be based on a novel which Metro commissioned Sandberg to write.

An American Romance

Cast: Brian Donlevy, Ann Richards, Walter Abel, John Qualen, Horace McNally, Mary McLeod, Bob Lowell. **Producer-Director:** King Vidor. **Original:** Charles K. Wallis. **Screenplay:** Herbert Dalmas and William Ludwig.

Filmed in Technicolor, this is the story of America's industrial growth from 1898 to the present as reflected in the life of a Slovenian immigrant who arrives in the country without a cent and, after many struggles, rises to the peak of commercial greatness.

Anchors Aweigh

Cast: Frank Sinatra, Gene Kelly, Kathryn Grayson, Jose Iturbi, Pamela Britton, Dean Stockwell, Rags Ragland. **Producer:** Joseph Pasternak. **Director:** George Sidney. **Original:** No credits set. **Screenplay:** Isobel Lennart.

Filmed in Technicolor, this boasts 20 musical numbers revolving around the four-day leave which a pair of sailors, "wolfish" Gene Kelly and Shy Guy Frank Sinatra, spend in Hollywood. The boys hit cinemaland's highspots and, of course, they both find adventure and romance.

Barbary Coast Gent

Cast: Wallace Beery, Binnie Barnes, John Carradine, Bruce Kellogg, Frances Rafferty, Chill Wills, Noah Beery sr. **Producer:** O. O. Dull. **Director:** Roy Del Ruth. **Original:** William Lipman and Grant Garrett. **Screenplay:** William Lipman, Grant Garrett and Harry Ruskin.

In this comedy-drama of San Francisco's Barbary Coast and the early Nevada goldfield days, Wallace Beery portrays a gun-totin' bunco artist who turns Robin Hood and jingle writer while seeking a fortune in Nevada so he can wed the woman he loves—a tough, straight-shootin' honky-tonk owner.

Blonde Fever

Cast: Mary Astor, Philip Dorn, Gloria Grahame, Marshall Thompson, Felix Bressart, Elizabeth Risdon, Curt Bois. **Producer:** William H. Wright. **Director:** Richard Whorf. **Original:** Ferenc Molnar's play, "Delilah." **Screenplay:** Patricia Coleman.

Sophisticated comedy with a swanky resort background, this presents Mary Astor as the poised and humorous wife of prosperous Restaurateur Philip Dorn, who falls victim to "blonde fever" and becomes infatuated with a flirtatious and gold-digging young waitress in his cafe. Mary's efforts to win back her husband supply the plot.

Boys' Ranch

Cast: Not set. **Producer:** Robert Sisk. **Director:** Not set. **Original:** No credits set. **Screenplay:** Cal Farley and William Ludwig.

A screen story from the real life answer to juvenile delinquency in Texas—Cal Farley's 900-acre ranch where wayward boys are given a chance to develop into healthy, desirable citizens by working with each other as ranch hands on a cooperative basis. Fifty boys from seven to 16 live on the ranch at one time.

Brighton Beach

Cast: Kathryn Grayson, June Allyson. **Producer:** Joseph Pasternak. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

Musical melodrama about two sisters, one of whom sings popular songs, the other of whom is trying for grand opera. The lass who sings swing sacrifices her career to make her sister's success possible.

Church of the Good Thief

Cast: Not set. **Producer:** Not set. **Director:** Norman Taurog. **Original:** No credits set. **Screenplay:** No credits set.

Based on the real life story of the building by convicts of the Church of the



Barbara Stanwyck



BOB HOPE

Mitchell Leisen

DIRECTOR



1943

"NO TIME FOR LOVE"

1944

"LADY IN THE DARK"

"FRENCHMAN'S CREEK"

"KITTY"

"MASQUERADE IN MEXICO"

(Preparing)

Good Thief inside the state prison walls at Dannemora, N. Y.

The Clock

Cast: Judy Garland, Robert Walker, James Gleason, Ruthe Brady, Marshall Thompson. **Producer:** Arthur Freed. **Director:** Vincente Minnelli. **Original:** Novel by Paul and Pauline Gallico. **Screenplay:** Robert Nathan and Joseph Schrank.

A story of youth in wartime, with a New York background, this tells of 48 hours in the life of a soldier and a girl. During that brief time, they meet, fall in love, marry and part when he leaves for overseas duty.

Death in the Doll's House

Cast: Not set. **Producer:** Robert Sisk. **Director:** Not set. **Original:** Saturday Evening Post serial by Lawrence P. Bachmann and Hannah Lees. **Screenplay:** No credits set.

Drama concerning a young girl who witnesses the murder of her mother and then must be brought out of a condition of serious shock so she can reveal the killer and the circumstances surrounding the murder and free her father, who is held for the crime.

Diamond Rock

Cast: Not set. **Producer:** Edwin Knopf. **Director:** Not set. **Original:** No credits set. **Screenplay:** Richard Aldington.

A love story with international aspects, backgrounded against an unnamed Caribbean island.

The Distaff Side

Cast: Not set. **Producer:** Edwin Knopf. **Director:** Not set. **Original:** John Van Druten play. **Screenplay:** Ann Morrison Chapin.

A drawing room comedy with most of the humor revolving around the fair sex.

Dr. Red Adams

Cast: Lionel Barrymore, Van Johnson, Marilyn Maxwell, Gloria DeHaven, Keye Luke, Keenan Wynn, Alma Kruger. **Producer:** Carey Wilson. **Director:** Willis Goldbeck. **Original Screenplay:** Harry Ruskin.

Continuing the adventures of Dr. Gillespie (Lionel Barrymore) and the rivalry of his two assistants, Van Johnson and Keye Luke, this concerns their joint efforts to restore to health a neurotic young chorine, Gloria De Haven, who refuses to eat. As in others of the series, the romantic pursuit of Johnson by Marilyn Maxwell continues.

Gentle Annie

Cast: James Craig, Donna Reed, Marjorie Main, Paul Langton, Henry Morgan, Barton MacLane, John Philliber. **Producer:** Robert Sisk. **Director:** Andrew Marton. **Original:** Novel by MacKinlay Kantor. **Screenplay:** Lawrence Hazard.

Laid in the Oklahoma Territory in the 1900s, this is a western drama revolving around an upstanding woman whose two sons become notorious gunmen.

Green Dolphin Street

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Metro's $175,000 novel-of-the-year by Elizabeth Goudge. **Screenplay:** No credits set.

Located in a channel island of New Zealand in the Nineteenth Century, this is a drama about two sisters and the man they both love. Their lives are twisted by a mischance which forces the man to marry the sister whom he does not love. Ultimately, the course of true love finds a way and he winds up with the right girl.

The Green Years

Cast: Not set. **Producer:** Sam Zimbalist. **Director:** Not set. **Original:** Novel by A. J. Cronin. **Screenplay:** Paul Green.

An Irish boy, orphaned at seven, goes to live with his mother's indigent parents. Through the inspiration of his great-grandfather, he rises above his surroundings and becomes a promising medical student.

The Harvey Girls

Cast: Not set. **Producer:** Arthur Freed. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

A musical concerning the waitresses in the restaurants along the Santa Fe railroad line in the early days of the Harvey system.

Her Highness and the Bellboy

Cast: Hedy Lamarr, June Allyson, Robert Walker. **Producer:** Joseph Pasternak. **Director:** Richard Thorpe. **Original:** No credits set. **Screenplay:** No credits set.

A romantic comedy in which Hedy Lamarr portrays a grand duchess who flees from Europe to New York where she meets Robert Walker, hotel bellboy, who becomes enamored of her. June Allyson, Walker's sweetheart, enlists Hedy's help in her romance after Robert, who, fascinated by Hedy's continental charm, apparently forgets June.

Hippodrome

Cast: Not set. **Producer:** Jack Cummings. **Director:** Not set. **Original:** Samuel Hoffenstein. **Screenplay:** No credits set.

Backgrounded against Coney Island and New York City between 1913 and 1919, the story tells the adventures of two former carnival men, who envision the world's greatest theatre, and their rivalry for the attentions of Bonnie Baker, comedy trapeze artist.

The History of Rome Hanks

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Novel by Joseph Stanley Pennell. **Screenplay:** No credits set.

Starting out as a modern story, through flashback technique this becomes a costume drama of the old south, unfolded through the eyes of a young male descendant of Dixie aristocracy. Tracing his lineage he discovers romances, scandals, courage and cowardice—a pattern of life as it might be through the generations of any family.

Hold High the Torch

Cast: Elizabeth Taylor, "Lassie," Frank Morgan, Edmund Gwenn, Selena Royle, George Cleveland, Catherine McLeod, Paul Langton. **Producer:** Robert Sisk. **Director:** Fred Wilcox. **Original:** Novel by Lionel Houser. **Screenplay:** No credits set.

Filmed in Technicolor, this concerns the rehabilitation of a dog, trained for war, who returns to his young mistress in a shell-shocked condition. In the dog's adjustment to civilization life is reflected something of the problem of rehabilitation of returned service men.

The Homecoming of Ulysses

Cast: Not set. **Producer:** Sidney Franklin. **Director:** Not set. **Original:** Sidney Kingsley. **Screenplay:** No credits set.

Built around a returning young medical officer, this drama will concern the readjustments of soldiers' womenfolk to their returning men.

If Winter Comes

Cast: Not set. **Producer:** Pandro S. Berman. **Director:** Not set. **Original:** A. S. M. Hutchinson novel. **Screenplay:** No credits set.

A dramatic story of an English idealist married to a misunderstanding, unimaginative woman, who blames her husband's unhappiness on his shortcomings, rather than searching herself for the cause of it.

Kismet

Cast: Ronald Colman, Marlene Dietrich, James Craig, Edward Arnold, Joy Ann Page, Florence Bates, Harry Davenport. **Producer:** Everett Riskin. **Director:** William Dieterle. **Original:** Edward Knoblock play. **Screenplay:** John Meehan.

This film version of the famous stage play is in Technicolor. It tells how, in ancient Bagdad, a scheming but lovable magician-beggar promises his beautiful daughter she will wed a prince, and lives to see Fate and his craftiness turn his promise into reality.

The Last Express

Cast: Edward Arnold. **Producer:** Robert Sisk. **Director:** Not set. **Original:** Bayard Kendrick novel. **Screenplay:** George H. Cox.

A blind detective, with the help of his Seeing Eye dog, undertakes to solve a murder mystery and becomes involved in a plot which concerns the mismanagement of an estate, a bribery scandal and a group of gangsters.

Lost in a Harem

Cast: Bud Abbott, Lou Costello, Marilyn Maxwell, John Conte, Douglas Dumbrille, Lottie Harrison, J. Lockard Martin. **Producer:** George Haight. **Director:** Charles Riesner. **Original Screenplay:** Harry Ruskin, John Grant and Harry Crane.

When the "International Revue" folds in the bizarre town of Port Inferno in the Mystic East, Prop Men Bud Abbott and Lou Costello are stranded. They fake a magician act, wind up in jail and soon are embarked on all manner of crazy experiences—ranging from facing a headsman to being hypnotized.

Lucky Baldwin

Cast: Not set. **Producer:** Everett Riskin. **Director:** Not set. **Original:** Novel by C. B. Glasscock. **Screenplay:** Horace McCoy and Melville Levy.

The life story of the famed Californian, his loves and the emotional complications they brought him, this concerns the realization of Lucky Baldwin's three ambitions —to have a million dollars, to own the fastest race horse in the country, and to marry a finely bred woman.

Maisie Goes to Reno

Cast: Ann Sothern, John Hodiak, Tom Drake, Marta Linden, Paul Cavanagh, Bernard Nedell, Ava Gardner. **Producer:** George Haight. **Director:** Harry Beaumont. **Original:** Harry Ruby and James O'Hanlon. **Screenplay:** Mary C. McCall jr.

Eighth in the Maisie series, this finds the Brooklyn blonde in Reno on a two-week vacation from her defense plant job and neck deep in a mystery and blackmail plot surrounding a soldier and his heiress bride. She helps the pair outwit the crooks and also finds romance for herself.

Marriage Is a Private Affair

Cast: Lana Turner, James Craig, John Hodiak, Frances Gifford, Hugh Marlowe, Natalie Schafer, Keenan Wynn. **Producer:** Pandro S. Berman. **Director:** Robert Z. Leonard. **Original:** Novel by Judith Kelly. **Screenplay:** David Hertz and Lenore Coffee.

A melodrama of a modern bride's search for happiness, this stars Lana Turner as a frivolous society girl who finds herself suddenly forced to settle down and make a home for her wartime husband. Left alone much of the time, she is tempted to try her attractiveness on other men, almost wrecks her marriage.

Meet Me in St. Louis

Cast: Judy Garland, Margaret O'Brien, Mary Astor, Lucille Bremer, Tom Drake, Marjorie Main, Leon Ames. **Producer:** Arthur Freed. **Director:** Vincente Minnelli. **Original:** Sally Benson. **Screenplay:** Irving M. Brecher and Fred F. Finklehoff.

Adapted from Sally Benson's "Kensington Avenue" series of sketches which appeared in the New Yorker, this is a comedy-drama about the Smiths of St. Louis, a lively middle class family of eight, during the years 1903-04. Included in the story of their family circle are many of the minor sorrows and much of the laughter identifiable with average American life.

Mrs. Parkington

Cast: Greer Garson, Walter Pidgeon, Edward Arnold, Agnes Moorehead, Frances Rafferty, Gladys Cooper, Tom Drake. **Producer:** Leon Gordon. **Director:** Tay Garnett. **Original:** Louis

Bromfield novel. **Screenplay:** Robert Thoeren and Polly James.

Based on Louis Bromfield's best-seller, this begins in 1872—ends in 1938. In between it unfolds the story of a beautiful, gay daughter of a Nevada boarding housekeeper who weds a rich cosmopolite—goes to New York with him and becomes "a lady." In their life together is reflected the building and crumbling of many of America's financial empires.

Music for Millions

Cast: Margaret O'Brien, Jose Iturbi, Jimmy Durante, June Allyson, Marsha Hunt, Hugh Herbert, Harry Davenport. **Producer:** Joe Pasternak. **Director:** Henry Koster. **Original Screenplay:** Myles Connolly.

With New York City and a great symphony orchestra for a background, this comedy drama of faith and love tells how a little girl's belief in the efficacy of prayer is justified when her older sister's husband, who has been reported killed in the South Pacific, turns up alive.

National Velvet

Cast: Mickey Rooney, Donald Crisp, Elizabeth Taylor, Anne Revere, Angela Lansbury, Jackie Jenkins, Juanita Quigley. **Producer:** Pandro S. Berman. **Director:** Clarence Brown. **Original:** Enid Bagnold novel. **Screenplay:** Theodore Reeves and Helen Deutsch.

Filmed in Technicolor and based on Enid Bagnold's best seller of the same title, this is the story of the reformation of a dispirited former jockey (Mickey Rooney) through the faith of a little girl and their mutual love for a great horse. Setting is the prewar English countryside.

Nothing But Trouble

Cast: Stan Laurel, Oliver Hardy, David Leland, Philip Merivale, Mary Boland, Henry O'Neill, John Warburton. **Producer:** B. F. Ziedman. **Director:** Sam Taylor. **Original Screenplay:** Russell Rouse and Ray Golden.

As chef and butler in a wealthy home, Laurel and Hardy become involved in a plot to murder an exiled boy king, whom they unwittingly rescue. Along the line, they nearly poison a prince, mess up a royal reception, are arrested for kidnaping, and get into a pack of other difficulties.

Our Vines Have Tender Grapes

Cast: Edward G. Robinson, Margaret O'Brien, Jackie Jenkins, Frances Gifford, Agnes Moorehead, James Craig, Dorothy Morris. **Producer:** Robert Sisk. **Director:** Roy Rowland. **Original:** Novel by George Victor Martin. **Screenplay:** Dalton Trumbo.

The story of one year in the life of two young cousins, Margaret O'Brien and Jackie Jenkins, who live on a Wisconsin farm. The tale revolves around their troubles in a great flood, at harvest time and in school, and about the warm relationship of the little girl and her father, Edward G. Robinson.

Perfect Strangers

Cast: Robert Donat, Deborah Kerr. **Producer-Director:** Sir Alexander Korda. **Original:** No credits set.

Filmed in England, this drama has current wartime London as a background.

Picture of Dorian Gray

Cast: George Sanders, Hurd Hatfield, Donna Reed, Angela Lansbury, Lowell Gilmore, Peter Lawford, Reginald Owen. **Producer:** Pandro S. Berman. **Director:** Albert Lewin. **Original:** Oscar Wilde novel. **Screenplay:** Albert Lewin.

A screen treatment of Oscar Wilde's novel about a man who remains young all his life, while his portrait ages, reflecting all his misdeeds. The title character, whose picture becomes his conscience, is portrayed by Hurd Hatfield; with George Sanders as Lord Henry Wotton, cynical advocate of folly, who influences Gray into a way of living which leads to Gray's eventual destruction.

Red Shoes Run Faster

Cast: Not set. **Producer:** Arthur Freed. **Director:** Not set. **Original:** Novel by Henry Bellamann. **Screenplay:** Robert Nathan.

The dramatic story of a 17-year-old southern girl whose beauty and charm carry her through two tragic love affairs into despair and finally into a romance which brings regeneration and happiness.

Seattle

Cast: Not set. **Producer:** Not set. **Director:** Norman Taurog. **Original:** No credits set. **Screenplay:** No credits set.

A melodrama of the Gold Rush days and the Pacific northwest frontier.

The Seventh Cross

Cast: Spencer Tracy, Signe Hasso, Hume Cronyn, Jessica Tandy, Agnes Moorehead, Herbert Rudley, Felix Bressart. **Producer:** Pandro S. Berman. **Director:** Fred Zinnemann. **Original:** Novel by Anna Seghers. **Screenplay:** Helen Deutsch.

An adaptation of Anna Segher's best-seller, this tells of the successful escape of one of seven fugitives from the Westhofen concentration camp near Mainz, Germany, in 1936. Woven into the story is a poignant romance between the fugitive and a girl, who, after knowing him 24 hours, is willing to sacrifice her life to make good his escape.

Son of Lassie

Cast: Lassie, Peter Lawford, Donald Crisp, Nigel Bruce, June Lockhart, Elsa Lanchester, Fritz Leiber. **Producer:** Sam Marx. **Director:** S. Sylvan Simon. **Original:** Jeanne Bartlett. **Screenplay:** Jeanne Bartlett.

The boy of "Lassie Come Home" has grown up in this Technicolor sequel. Joe Carraclough (Peter Lawford) sorrowfully leaves his collie pup, Laddie, behind when he departs for RAF pilot training. Months later the dog creeps aboard his plane and the pair are shot down over Norway, from where they make a perilous escape back to England.

The Sun Is My Undoing

Cast: Not set. **Producer:** Pandro S. Berman. **Director:** Not set. **Original:** Novel by Marguerite Steen. **Screenplay:** No credits set.

Drama dealing with African and Jamaican slave trade from 1760 to the Civil War, this follows the adventures of a slave trader who is saved from death and financial destruction by the loyalty of the woman he loves.

Taps for Private Tussie

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Jesse Stuart novel. **Screenplay:** No credits set.

With a Kentucky mountain background, this deals with the situation brought about when the death of a son at the front drops $10,000 in life insurance into the family's hands. Poverty-stricken relatives move in, and after a spree of spending they are soon back where they started, living on pensions.

Telltale Hands

Cast: Edward Arnold, Selena Royle, Dorothy Morris, Hume Cronyn, Audrey Totter, Dan Duryea, Del Henderson. **Producer:** Jerry Bresler. **Director:** Edward Cahn. **Original:** No credits set. **Screenplay:** No credits set.

A drama of a woman who schools her children in a life of crime.

Tenth Avenue Angel

Cast: Sharon McManus. **Producer:** Ralph Wheelwright. **Director:** Not set. **Original:** Angna Enters. **Screenplay:** Frances Ryland.

Melodrama about a young girl whose complete faith in her mother makes her humble tenement surroundings seem a veritable fairyland.

The Thin Man Goes Home

Cast: William Powell, Myrna Loy, Eddie Brophy, Lucille Watson, Harry Davenport, Gloria De Haven, Ralph Brooke. **Producer:** Everett Riskin. **Director:** Richard Thorpe. **Original Screenplay:** Dwight Taylor.

Detective Nick Charles and his wife, Nora, return to Nick's home town for a reunion with his family. When a young artist is killed and his inartistic paintings are quickly purchased by strangers, Nick senses an espionage plot and is quickly embarked on a clue chase. There are many suspects and another slaying before Nick discovers the culprit.

Thirty Seconds Over Tokyo

Cast: Spencer Tracy, Van Johnson, Phyllis Thaxter, Tim Murdock, Don DeFore, Gordon McDonald, Robert Walker. **Producer:** Sam Zimbalist. **Director:** Mervyn LeRoy. **Original:** Book by Maj. Ted Lawson and Bob Considine. **Screenplay:** Dalton Trumbo.

Based on Maj. Ted Lawson's account of the first bombing of Tokyo by American planes, this details the training, planning and raw courage that went into the mission. Against such a background is told the true-to-life love story of Lawson, his young wife and their unborn child.

This Man's Navy

Cast: Wallace Beery, James Gleason, Tom Drake, Jan Clayton, Steve Brodie, Noah Beery sr., George Chandler. **Producer:** Sam Marx. **Director:** William A. Wellman. **Original:** No credits set. **Screenplay:** No credits set.

This drama of the navy's lighter-than-air service and the men who man the blimps, begins at the Lakehurst Blimp station; winds up on the Burma frontier. Against the background of naval training and fighting, it tells of the love of a tough naval veteran for an adopted son in whom he suspects a streak of cowardice.

Thrill of a Romance

Cast: Van Johnson, Esther Williams, Lauritz Melchior, Frances Gifford, Carleton Young, Henry Travers, Spring Byington, Tommy Dorsey and Band. **Producer:** Joseph Pasternak. **Director:** Richard Thorpe. **Original:** No credits set. **Screenplay:** No credits set.

A comedy about a girl who falls in love with a handsome army major (Van Johnson) while she is on her honeymoon with another man. After an assortment of complications, she learns she isn't wed, as the man's divorce wasn't final before he married her.

The Valley of Decision

Cast: Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore, Preston Foster, Marsha Hunt, Gladys Cooper. **Producer:** Edwin Knopf. **Director:** Tay Garnett. **Original:** Marcia Davenport novel. **Screenplay:** No credits set.

Greer Garson portrays an Irish maid who works for a prominent Pittsburgh steel family in 1870. Gregory Peck, one of the steel scions, is in love with her, but when Greer's father is connected with a strike and kills one of Gregory's relatives, Greer, in humiliation, refuses to marry Peck. He marries unhappily and years later they are reunited.

Weekend at the Waldorf

Cast: Ginger Rogers, Lona Turner, Walter Pidgeon, Van Johnson, Robert Benchley, Keenan Wynn, Leon Ames, Xavier Cugat and Orchestra, Rosemary De Camp. **Producer:** Arthur Hornblow jr. **Director:** Robert Z. Leonard. **Original Screenplay:** Sam and Bella Spewack.

Story of a famous motion picture star, Ginger Rogers; the hotel's public stenographer, Lana Turner; a famous war correspondent, Walter Pidgeon; a young army flyer, Van Johnson, and a Broadway columnist and bon vivant, Robert Benchley, all of whom meet and find adventure and romance under the roof of the noted New York hotel.

Without Love

Cast: Spencer Tracy, Katharine Hepburn, Lucille Ball, Keenan Wynn, Patricia Morison, Carl Esmond, Felix Bressart. **Producer:** Lawrence Weingarten. **Director:** Harold S. Bucquet. **Original:** Philip Barry play. **Screenplay:** Donald Ogden Stewart.

A sophisticated comedy about a marriage of convenience, this takes place in wartime Washington. Hepburn, a man-hating woman, and Tracy, a woman-

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1943

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1944

"I Love a Soldier"

"Here Come the WAVES"

HUGH BENNETT

DIRECTOR



RICHARD BLUMENTHAL

hating man, wed and make a no-love pact. Of course, Cupid takes care of that.

Women's Army

Cast: Lana Turner, Laraine Day, Susan Peters, Lee Patrick, June Lockhart, Marta Linden, Edith Leach, Agnes Moorehead. **Producer:** George Haight. **Director:** Eddie Buzzell. **Original Screenplay:** Mary McCall jr.

Lana Turner, social butterfly, joins the Wac to prove her patriotism and thus inherit a fortune; Laraine Day, daughter of an old army family, enlists to carry on their tradition; Susan Peters signs up when her army captain husband goes overseas. The story concerns how these three, from diverse backgrounds, react to each other and their training.

Yolanda and the Thief

Cast: Fred Astaire, Lucille Ball, Lucille Bremer. **Producer:** Arthur Freed. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

A Technicolor musical backgrounded against an imaginative Latin-American country.

MONOGRAM

Adventures of Kitty O'Day

Cast: Jean Parker, Peter Cookson, Tim Ryan, Ralph Sanford, Bill Ruhl, Shelton Brooks, Bill Forrest. **Producer:** Lindsley Parsons. **Director:** William Beaudine. **Original:** Victor Hammond. **Screenplay:** Tim Ryan, George Callahan and Victor Hammond.

Jean Parker and Peter Cookson, telephone operator and clerk, respectively, at a hotel, become involved in a murder when Jean hears shots over the phone. They find the body, but it disappears before the police arrive. Despite knowledge of jewel robberies in the hotel, the cops pooh-pooh their "slaying," leaving the two amateurs to track down a murderous jewel thief.

Alaska

Cast: Kent Taylor, Margaret Lindsay, John Carradine, Dean Jagger, Nils Asther, Iris Adrian, George Cleveland. **Producer:** Lindsley Parsons. **Director:** George Archainbaud. **Original:** Jack London. **Screenplay:** George Wallace Sayre, Harrison Orkow, Malcolm Stuart Boylan.

Arrested and charged with murder following the slaying of two members of a gang of claim jumpers, Kent Taylor is released into the custody of a friend in Rocky Point, Alaska, until the weather will permit travel to Juneau. He uses the time to prove his innocence and round up the real culprits.

Allotment Wives, Incorporated

Cast: Kay Francis. **Producer:** Jeffrey Bernerd. **Director:** Not set. **Original:** George Sayre and Neil Rau. **Screenplay:** No credits set.

A drama about a gang of women who marry service men to secure their allotments.

Army Wives

Cast: Elyse Knox, Marjorie Rambeau, Rick Vallin, Dorothea Kent, Murray Alper, Hardie Albright, Kenneth Brown. **Producer:** Lindsley Parsons. **Director:** Phil Rosen. **Original Screenplay:** B. Harrison Orkow.

A comedy about the women who follow their men from camp to camp, this revolves around the efforts of Elyse Knox, young debutante, to get married to Cpl. Rick Vallin who is always switched to new duty just before the ceremony. Elyse meets an assortment of army wives and finally does wed Rick—between trains in Chicago before he leaves for overseas.

Black Magic

Cast: Sidney Toler, Mantan Moreland, Frances Chan, Joe Crehan, Jacqueline DeWit, Ralph Peters, Helen Beverley. **Producer:** Philip N. Krasne and James S. Burkett. **Director:** Phil Rosen. **Original:** George Callahan. **Screenplay:** George Callahan.

In this third film of Monogram's Charlie Chan series, the oriental sleuth solves the murder of a psychic medium. With the reluctant assistance of his Man Friday (Mantan Moreland), Chan embarks on a clue chase which involves spooks, hypnotists and all manner of magic hokus-pokus before he catches the culprit.

Block Busters

Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Jimmy Strand, Bill Chaney, Minerva Urecal. **Producer:** Sam Katzman and Jack Dietz. **Director:** Wallace Fox. **Original:** Houston Branch. **Screenplay:** No credits set.

A wealthy dowager and her European-educated grandson move into the lower East Side, so that the lad can learn how American boys live. He soon runs into the East Side Kids, who show him how! Follow the usual scrapes and comedy antics, with the boy learning a lesson in Americanism and the kids learning something about sportsmanship from the newcomer.

Bowery Champs

Cast: Leo Gorcey, Huntz Hall, Billy Benedict, Jimmy Strand, Bobby Jordan, Bud Gorman, Anne Sterling. **Producers:** Sam Katzman and Jack Dietz. **Director:** William Beaudine. **Original Screenplay:** Earle Snell.

The East Side Kids work for a paper, Muggs as a copy boy, the others on the delivery truck. A murder is committed and the ex-wife of the victim is sought. Muggs and the Kids drop in on her and are convinced of her innocence. They hide her from the police, and after an assortment of adventures, round up the real criminals.

Charlie Chan, Untitled

Cast: Sidney Toler, Mantan Moreland. **Producer:** James S. Burkett. **Director:** Phil Rosen. **Original Screenplay:** George Callahan.

Second of the Charlie Chan detective series for the 1944-45 season continues the adventures of the oriental super-sleuth and his Man Friday, Birmingham.

The Cisco Kid Returns

Cast: Duncan Renaldo, Martin Garralaga, Gwen Kenyon, Norman Willis, Donna Day, Aurora Roche, Lee White. **Producer:** Philip N. Krasne. **Director:** Phil Rosen. **Original Screenplay:** Betty Burbridge.

The Cisco Kid and his pal, Pancho, kidnap a pretty girl, who is wanted for murder. They take her to a mission to hide, while they track down a mysterious doctor, who she says called on the woman she had been nursing and gave her an overdose of sleeping tablets. The Kid eventually unravels the mystery and clears the girl.

Cisco Kid, Untitled

Cast: Duncan Renaldo, Martin Garralaga. **Producer:** Philip N. Krasne. **Director:** J. P. McCarthy. **Original Screenplay:** Betty Burbridge.

Duncan Renaldo continues in the title role of the dashing Cisco Kid, Robin Hood of the west, who finds adventure and romance befriending those who are in trouble. This is the second of the series for 1944-45.

Crazy Knights

Cast: Billy Gilbert, Shemp Howard, Maxie Rosenbloom, Tim Ryan, Jayne Hazard, Bernie Sell, Tay Dunn. **Producers:** Sam Katzman and Jack Dietz. **Director:** William Beaudine. **Original Screenplay:** Tim Ryan.

Billy Gilbert and Shemp Howard, on their way to the next town with their trained gorilla act, pick up a wealthy man and his niece whose car has stalled. They accept an invitation to spend the night at the man's home and become involved in an assortment of weird doings, including the presence of ghosts and a murder.

Divorce

Cast: Kay Francis, Paul Kelly. **Producer:** Jeffrey Bernerd. **Director:** Alfred Zeisler. **Original:** George W. Sayre and Neil Rau. **Screenplay:** Harrison K. Orkow.

Drama about the controversial subject of divorce and the fast-and-loose living that leads to wrecked homes and ruined lives.

Dragon's Son

Cast: Ducky Louie. **Producer:** Not set. **Director:** No credits set. **Screenplay:** No credits set.

A dramatic story about a son of modern China who comes to America and experiences many exciting escapades.

East Side Kids, Untitled

Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict. **Producer:** Sam Katzman and Jack Dietz. **Director:** Not set. **Original:** Earle Snell. **Screenplay:** No credits set.

The second of four East Side Kids pictures planned for the new season, this will follow the pattern of boisterous comedy and roughhouse action established in its predecessors.

Enemy of Women

Cast: Claudia Drake, Paul Andor, Donald Woods, H. B. Warner, Sigrid Gurie, Ralph Morgan, Gloria Stuart. **Producer:** W. R. Frank. **Director:** Alfred Zeisler. **Original and Screenplay:** Alfred Zeisler and Herbert O. Phillips.

Fundamentally the life story of Dr. Paul Joseph Goebbels, this also includes sketches of others in the Nazi hierarchy. Underlying and mitigating its more sordid aspects is a love story between one of the women Goebbels has chosen for himself and the man she really loves.

From the Land of the Sky-Blue Water

Cast: Phil Regan. **Producer:** Not set. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

A musical about the life and songs of Charles Wakefield Cadman.

Gang War

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

Melodrama that tells of today's underworld and a reign of terror started by feuding crime czars.

Ghost Guns

Cast: Johnny Mack Brown, Raymond Hatton, Evelyn Finley, Sarah Padden, Riley Hill, Ernie Adams, John Merton. **Producer:** Charles J. Bigelow. **Director:** Lambert Hillyer. **Original and Screenplay:** Frank H. Young.

Marshals Johnny Mack Brown and Raymond Hatton ride into Big Piney basin to investigate a series of murders and cattle rustling. They run afoul of a plot by the crooked town judge to drive the ranchers out in order to obtain their lands before the railroad line is run through the territory. They round up the culprits and restore order.

G.I. Honeymoon

Cast: Gale Storm, Peter Cookson, Arline Judge, Frank Jenks, Ralph Lewis, Virginia Brissac, Earl Hodgins. **Producer:** Lindsley Parsons. **Director:** Phil Karlstein. **Original:** No credits set. **Screenplay:** Richard Weil and Tim Ryan.

Peter Cookson, a G.I. Joe, has no sooner married his dream girl, Gale Storm, when he gets traveling orders. From then on it's a chase for the frustrated bride and groom. They finally get an apartment near his post, but it's a former gambling house and all kinds of complications ensue.

The Golden Girl

Cast: Belita. **Producer:** Scott R. Dunlap. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

A musical with an ice revue background to star Skater-Dancer Belita.

Gun Smoke

Cast: Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill, Wen Wright, Ray Bennett, Steve Clark. **Producer:** Charles J. Bigelow. **Director:** Howard Bretherton. **Original Screenplay:** Frank H. Young.

Marshals Johnny Mack Brown and Raymond Hatton find an overturned stagecoach with the driver and passenger dead. They learn the passenger, an archeologist, had discovered an old Indian site which

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Blood On The Sun

Bugles In The Afternoon

Only The Valiant

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**The Stray Lamb*

1944-45

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contained gold relics and that a gang had robbed him of the gold he was carrying. Follows a search for both the site and the outlaws. After a series of scrapes the marshals best the villains.

The Honest Gambler

Cast: Not set. **Producer:** King Bros. **Director:** Not set. **Original:** Philip Yordan. **Screenplay:** No credits set.

Melodrama which traces the rise and fall of a fascinating family of gamblers through three generations from 1875 to 1944. They risk anything on the flip of a coin, the turn of a card or a throw of the dice, but when they gamble with love, trouble starts.

The Jade Mask

Cast: Sidney Toler, Mantan Moreland, Edwin Luke, Janet Warren, Edith Evanson, Alan Bridge, Ralph Lewis. **Producer:** James S. Burkett. **Director:** Phil Rosen. **Original Screenplay:** George Callahan.

Charlie Chan (Sidney Toler) is called in by the government to solve the murder of a scientist who had been working on a valuable formula. Living in the latter's "mystery house," which has many secret rooms and panels, the detective finds an assortment of suspects. Follow several murders before he discovers the culprit—an enemy agent.

Joan of Brooklyn

Cast: Not set. **Producer:** King Bros. **Director:** Not set. **Original:** Maria Matray. **Screenplay:** No credits set.

Yarn about a Brooklyn-born girl who sets out to right the world's wrongs and in so doing wishes on herself a lot of trouble.

John Dillinger

Cast: Lawrence Tierney, Edmund Lowe, Elisha Cook jr., Eduardo Ciannelli, Marc Lawrence, Ralph Lewis, Ludwig Stossel, Else Jannsen, George Purvis, Anne Jeffreys. **Producer:** King Bros. **Director:** Max Nosseck. **Original Screenplay:** Philip Yordan.

A film-biography of the public's longtime No. 1 enemy, the mad gunman who terrorized the midwest. The story relates many of Dillinger's crimes, how he blasted his way out of prison and tells of the woman who put him on the spot.

Jungle Fear

Cast: Acquanetta. **Producers:** Sam Katzman and Jack Dietz. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

A melodrama of jungle adventure and tempestuous tropical romance.

Land of the Outlaws

Cast: Johnny Mack Brown, Raymond Hatton, Stephen Keyes, Nan Holliday, Hugh Prosser, Charles King, John Merton. **Producer:** Charles J. Bigelow. **Director:** Lambert Hillyer. **Original and Screenplay:** Joseph O'Donnell.

U.S. Marshals Johnny Mack Brown and Raymond Hatton visit a western gold mining city at the request of John Merton, to determine who is hijacking Merton's ore. Brown and Hatton soon uncover a plot to dupe Merton into believing his mine is valueless. The marshals round up the culprits and ride off to new adventure.

Law of the Valley

Cast: Johnny Mack Brown, Raymond Hatton, Lynne Carver, Kirk Barron, Hal Price, Edmund Cobb, Tom Quinn. **Producer:** Charles J. Bigelow. **Director:** Howard Bretherton. **Original and Screenplay:** Joseph O'Donnell.

Marshals Johnny Mack Brown and Raymond Hatton ride into Green Valley after learning that a couple of men who control the town are foreclosing on the ranchers, having diverted water from their properties. The railroad is planning to run a line through the area and the men seek a land monopoly. The marshals organize the ranchers and best the culprits.

Little Devils

Cast: Harry Carey, Paul Kelly, Ducky L. Louie, Gloria Ann Chew, Hayward Soohoo, Jimmy Dodd, Ralph Lewis, Philip Ahn. **Producer:** Grant Withers. **Director:** Monta Bell. **Original:** Sam Ornitz. **Screenplay:** William Hanley and Grant Withers.

Some Flying Tigers adopt a little Chinese orphan and teach him commando tactics. Later he is sent to a missionary school. There he organizes other refugee children and they steal out at night to prey on the Japs. Despite the pleadings of the missionaries, they continue their raids, helping the Flying Tigers, even when it means death.

Navajo Trails

Cast: Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill, Edmund Cobb, Mary MacLaran, Earl Crawford, Jasper Palmer. **Producer:** Charles J. Bigelow. **Director:** Howard Bretherton. **Original:** No credits set. **Screenplay:** No credits set.

In which U.S. Marshals Brown and Hatton continue their efforts on the side of law and order.

Oh, What a Night

Cast: Edmund Lowe, Marjorie Rambeau, Jean Parker, Pierre Watkin, Alan Dinehart, Claire DuBrey, Ivan Lebedeff. **Producer:** Scott R. Dunlap. **Director:** William Beaudine. **Original:** Marion Orth. **Screenplay:** Paul Gerard Smith.

This comedy-mystery concerns a group of jewel thieves, headed by Edmund Lowe, who are waiting at a fashionable resort hotel for the arrival of the owner of a fabulous diamond. Jean Parker, niece of one of the crooks, is unaware of her uncle's career. To preserve her faith and keep a bargain he has made with a detective, Lowe frustrates their plans.

Rhythm Ranch

Cast: N.T.G. and his girls. **Producer:** Lindsley Parsons. **Director:** Not set. **Original:** No credits set. **Screenplay:** Charles R. Marion.

Musical comedy revolving around the adventures and misadventures of a group of showgirls who have to keep a ranch running while the boys are off to war.

The Shadow

Cast: Not set. **Producer:** Lindsley Parsons. **Director:** Not set. **Original:** No credits set. **Screenplay:** Charles R. Marion and Oscar Friend.

Mystery-drama based on the adventures of the Shadow, suave, man-about-town, who battles the underworld. This will follow the pattern established for the character in magazines, newspaper strips and comic books, and over the Mutual Broadcasting system.

Shadow of Suspicion

Cast: Marjorie Weaver, Peter Cookson, Tim Ryan, Pierre Watkin, Anthony Warde, Frank Scanell, George Lewis. **Producer:** A. W. Hackel. **Director:** William Beaudine. **Original:** Harold Goldman. **Screenplay:** Al Demond and Earle Snell.

A jewelry firm sends Peter Cookson, a private investigator, to its Chicago office to solve a series of thefts. Pierre Watkin, head of the office, offers to cooperate, as does his secretary, Marjorie Weaver. Watkin, however, plans to steal a necklace and plant the blame on Peter. Marjorie unwittingly falls into the role of suspect, until Peter's sleuthings lead to Watkin and his cohorts.

Song of the Range

Cast: Jimmy Wakely, Dennis Moore, Lee "Lasses" White, Cay Forester, Pierre Watkin, George Eldridge, Hugh Prosser. **Producer:** Philip N. Krasne. **Director:** Wallace Fox. **Original and Screenplay:** Betty Burbridge.

Cowboys Wakely, Moore and White rescue a disguised femme government agent from a runaway horse. Subsequent events make them certain she is a member of an outlaw gang. Once assured of her integrity, they join her in rounding up a gold smuggling gang.

Sunbonnet Sue

Cast: Phil Regan, Gale Storm. **Producer:** Not set. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

A musical with a Gay Nineties background inspired by Gus Edwards' famous song hit, "Sunbonnet Sue."

They Shall Have Faith

Cast: Gale Storm, Sir C. Aubrey Smith, John Mack Brown, Frank Craven, Conrad Nagel, Billy Wilkerson. **Producer:** Jeffrey Bernerd. **Director:** William Nigh. **Original Screenplay:** Neil Rau and George Sayre.

Conrad Nagel, a doctor, is working on a treatment for infantile paralysis with John Mack Brown, an army major. Nagel's daughter, Gale Storm, and John fall in love. When she is stricken by paralysis, he tries his new treatment on her. It is a complete success and when John moves on to another assignment, Gale goes with him as his wife.

Trigger Law

Cast: Bob Steele, Hoot Gibson, Beatrice Grey, Ralph Lewis, Ed Cassidy, George Morell, Bud Osborne, Terry Frost. **Producer:** Lindsley Parsons. **Director:** Vernon Keays. **Original Screenplay:** Victor Hammond.

Hoot Gibson and Bob Steele ride into Arizona to discover the reason for the killing of Bob's father, who managed the stagecoach line. Straight off they are involved in a coach holdup, a murder, and the machinations of a gang of claim jumpers. With the help of the Vigilantes, which they form, they avenge the slaying of Bob's dad and capture the culprits.

The Utah Kid

Cast: Bob Steele, Hoot Gibson, Beatrice Grey, Evelyn Eaton, Mauritz Hugo, Ralph Lewis, Jamesson Shade. **Producer:** William Strohbach. **Director:** Vernon Keays. **Original Screenplay:** Victor Hammond.

Marshal Hoot Gibson assigns Deputy Bob Steele to enter the Dalton Valley Rodeo and discover why the Barton gang always wins. Gibson, in disguise, follows him. Barton gives instructions to insert a poison needle in the saddle when Bob rides an outlaw horse. Bob knows the trick, removes the needle, and with it as proof, he and Hoot round up the gang.

A WAVE, a Wac and a Marine

Cast: Elyse Knox, Anne Gillis, Sally Eilers, Richard Lane, Marjorie Woodworth, Ramsay Ames, Henny Youngman, Charles "Red" Marshall. **Producer:** Edward Sherman. **Director:** Phil Karlstein. **Original Screenplay:** Hal Fimberg.

A musicomedy in which a theatrical agent is sent to New York to sign up a couple of stage stars for a Hollywood studio and inadvertently tickets a pair of newcomers. The girls turn out to be "finds" but before the studio can capitalize on them they enlist—one in the WAVES; the other in the Wac. The marine provides the romance.

When Strangers Marry

Cast: Kim Hunter, Dean Jagger, Robert Mitchum, Neil Hamilton, Lou Lubin, Milt Kibbee, Lee Lasses White. **Producer:** Maurice King. **Director:** William Castle. **Original Screenplay:** Philip Yordan and Dennis J. Cooper.

A man is found strangled to death in a Philadelphia barroom, $10,000 missing from his wallet. Shortly after, Kim Hunter goes to New York in answer to a mysterious telegram from her husband of two months, Dean Jagger. Circumstantial evidence points to him as the killer, but Kim's probings and the help of a detective prove otherwise.

PARAMOUNT

The Affairs of Susan

Cast: Joan Fontaine, George Brent, Walter Abel, Don De Fore. **Producer:** Hal B. Wallis. **Director:** William Seiter. **Original:** No credits set. **Screenplay:** Richard Flournoy.

A comedy about a girl who lives alone on an island off the coast of Maine and



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John Golden's Hilarious Stage Hit

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Edgar Rice Burroughs'

"TARZAN AND THE AMAZONS"

Starring Johnny Weissmuller and Brenda Joyce

For RKO Release

IN PREPARATION

"CIVILIAN CLOTHES"

"CRAZY TO DANCE"

And Two Stories For
LON McCALLISTER
(Now in Service)

meets a man who transforms her into a glamour girl. She becomes a famous actress and has romances with a quartet of men, finally winding up the bride of a famous theatrical producer.

And Now Tomorrow

Cast: Loretta Young, Alan Ladd, Susan Hayward, Barry Sullivan, Beulah Bondi, Grant Mitchell, Cecil Kellaway. **Producer:** Fred Kohlmar. **Director:** Irving Pichel. **Original:** Novel by Rachel Field. **Screenplay:** Frank Partos and Raymond Chandler.

Emily Blair (Loretta Young), wealthy New England girl, becomes afflicted with deafness. Alan Ladd, a young doctor "from the other side of the tracks" in Blairstown, effects a cure when all others diagnose the case as hopeless. Emily falls in love with him, which makes it easier to take the discovery that her sister has been carrying on a secret romance with Emily's fiance.

Bring On the Girls

Cast: Veronica Lake, Sonny Tufts, Eddie Bracken, Marjorie Reynolds, Johnny Coy, Peter Whitney, Alan Mowbray. **Producer:** Fred Kohlmar. **Director:** Sidney Lanfield. **Original:** Pierre Wolf. **Screenplay:** Karl Tunberg and Dorrell Ware.

This is a Technicolor musical about the world's richest young man (Bracken) who can never be sure people aren't nice to him just for his money. When he enlists in the navy, his lawyers send a junior member of the firm (Tufts) along to protect him. He keeps his wealth hidden from the boys but almost falls for a scheming cigaret girl, until Cupid sets his course in the right direction.

California

Cast: Not set. **Producer:** Harry Tugend. **Director:** Not set. **Original:** No credits set. **Screenplay:** Emmett Lavery.

A drama in Technicolor, backgrounded against the California gold rush of 1849.

Dangerous Passage

Cast: Robert Lowery, Phyllis Brooks, Charles Arnt, Jack LaRue, Victor Kilian, William Edmunds, Alex Craig. **Producer:** William Pine and William Thomas. **Director:** William Berke. **Original Screenplay:** Goeffrey Homes.

Adventurer Robert Lowery and Entertainer Phyllis Brooks meet first in a South American night club, later on a freighter bound for San Francisco and home. Home means a large inheritance for Robert, a happier life for Phyllis. But during the passage they are beset by intrigue, murder and a deliberate shipwreck before they reach safety and home.

Dark Mountain

Cast: Robert Lowery, Ellen Drew, Regis Toomey, Eddie Quillan, Elisha Cook jr., Ralph Dunn, Walter Baldwin. **Producer:** William H. Pine and William C. Thomas. **Director:** William Berke. **Original:** Paul Franklin and Charles Royal. **Screenplay:** Maxwell Shane.

A cops and robbers story in which the hero is a forest ranger. He undertakes to hide his former sweetheart, innocently married to a racketeer, who has become involved in a murder charge. The husband invades the mountain hideout and she is forced to befriend him to save her life. How the hero outwits the slayer and saves the girl furnishes the plot structure.

Don't Ever Grieve Me

Cast: Not set. **Producer:** Hal B. Wallis. **Director:** Not set. **Original:** Robert M. Smith. **Screenplay:** Robert Russell.

This concerns itself with the romantic and gay adventures of a trio of returned American flyers who fall for the same girl.

Double Exposure

Cast: Chester Morris, Nancy Kelly, Phillip Terry, Jane Farrar, Richard Gaines, Charley Arnt, Claire Rochelle. **Producers:** William Pine and William Thomas. **Director:** William Berke. **Original Screenplay:** Winston Miller and Maxwell Shane.

A comedy-mystery with a New York picture magazine background, this concerns an editor who hires a girl photographer from a country paper, falls in love with her, then inadvertently gets her accused of a cafe society murder. It takes all his ingenuity and photographic talent to finally solve the crime and free her.

Duffy's Tavern

Cast: Ed Gardner, Charlie Cantor, Barry Sullivan, Victor Moore, Marjorie Reynolds, Ann Thomas and a number of guest stars. **Producer:** Joseph Sistrom. **Director:** Hal Walker. **Original Screenplay:** Melvin Frank and Norman Panama.

Based on the radio show of the same name, this concerns Archie's (Ed Gardner's) problem when he feeds 14 ex-service men at Duffy's Tavern on credit and gets himself into a jam. He finally lures a group of Hollywood stars, in New York on a bond tour, into appearing at a benefit to raise the necessary funds to help the soldiers and get him out of trouble.

El Dorado

Cast: Not set. **Producer:** Kenneth Macgowan. **Director:** Not set. **Original:** Harold Shumate. **Screenplay:** Harold Shumate.

A story of the west in 1880, this centers around the exciting things that happen in a hotel situated at the end of the stagecoach line and the beginning of the Pony Express run.

My Favorite Brunette

Cast: Bob Hope, Paulette Goddard. **Producer:** Paul Jones. **Director:** George Marshall. **Original:** No credits set. **Screenplay:** Walter De Leon and Dwight Mitchell Wiley.

A comedy with contemporary America as a background.

The Flame

Cast: Arturo de Cordova. **Producer-Director:** Cecil B. DeMille. **Original:** Borden Chase. **Screenplay:** No credits set.

An epic story of Mexico, to be filmed in Technicolor.

Follow That Woman

Cast: William Gargan. **Producer:** Maxwell Shane for William Pine and William Thomas. **Director:** Not set. **Original:** No credits set. **Screenplay:** Winston Miller.

When Private Detective William Gargan enters the army, his wife attempts to carry on his business and gets involved in a blackmail and murder plot. Gargan has to negotiate a furlough from the army to extricate his wife from the police—and the crooks.

Frenchman's Creek

Cast: Joan Fontaine, Arturo de Cordova, Basil Rathbone, Cecil Kellaway, Ralph Forbes, Nigel Bruce, Harold Ramond. **Producer:** David Lewis. **Director:** Mitchell Leisen. **Orginal:** Novel by Daphne du Maurier. **Screenplay:** Talbot Jennings.

Filmed in Technicolor, this 17th Century adventure romance is based on the Daphne du Maurier best-seller of the same title about a beautiful and imperious young aristocrat (Joan Fontaine), married and the mother of two children, who runs away with a pirate (Arturo de Cordova) with whom she falls madly in love.

The Golden Years

Cast: Sonny Tufts, Veronica Lake, Lillian Gish, Joan Caulfield, Billy DeWolfe, Pat Phelan, Lloyd Bridges. **Producer:** John Houseman. **Director:** John Berry. **Original:** Augusta Tucker novel. **Screenplay:** Hugo Butler, Theodore Strauss and Anne Froelich.

A dramatic story of a group of medical students residing at a boarding house which is as much an institution as the school itself. Central character is a student (Sonny Tufts) who is determined to become a doctor despite a fear of death he developed as a boy. Following the death of one of his patients, he redeems himself, performs a brilliant operation, then graduates.

Her Heart in Her Throat

Cast: Gail Russell, Joel McCrea, Richard Lyon, Nona Griffith, Herbert Marshall, Isobel Elsom, Phyllis Brooks. **Producer:** John Houseman. **Director:** Lewis Allen. **Original:** Ethel Lina White novel. **Screenplay:** Hagar Wilde and Raymond Chandler.

Gail Russell takes a job as governess to the two children of widowed shipbuilder, Joel McCrea, and becomes involved in a double murder mystery tied in with the shipbuilder's house and the house next door, supposedly long untenanted. With the solution of the crimes, romance comes to Gail and Joel.

Here Come the WAVES

Cast: Bing Crosby, Betty Hutton, Sonny Tufts, Ann Doran, Gwynn Crawford, Guy Zanett, Harry Barris, Noel Neill. **Producer-Director:** Mark Sandrich. **Original Screenplay:** Alan Scott.

Blonde Susie and redheaded Rosemary twins (both Betty Hutton), are divided in their opinion of Johnny Cabot (Bing Crosby) idol of the bobby-socksers. He joins the navy. They join the WAVES. Susie gets Johnny assigned to WAVE recruiting. Meanwhile Johnny's pal, Windy, (Sonny Tufts) falls for Rosemary and they make it a double wedding.

High Man

Cast: Robert Lowery, Phyllis Brooks, Mary Treen, Roger Pryor, Ed Gargan, Joe Sawyer, William Haade, Dewey Robinson. **Producers:** William Pine and William Thomas. **Director:** William Berke. **Original:** Milton Raison. **Screenplay:** Maxwell Shane.

Told against the background of a huge California cracking plant where high octane gasoline is made, this is a drama about the work of construction riggers who risk their lives high in the air on building jobs, and the rivalry of two of them for a beautiful waitress.

Incendiary Blonde

Cast: Betty Hutton, Arturo de Cordova, Barry Fitzgerald, Mary Philips, Charles Ruggles, Albert Dekker, Patricia Prest. **Producer:** Joseph Sistrom. **Director:** George Marshall. **Original Screenplay:** Claude Binyon and Frank Butler.

A story based on the life of Texas Guinan (Betty Hutton). It tells of her poverty-stricken childhood in Texas, how she becomes a rodeo performer and later the "Female William S. Hart" of early Hollywood westerns and finally the queen of New York's night clubs.

Kitty

Cast: Paulette Goddard, Ray Milland, Constance Collier, Patric Knowles, Sara Allgood, Cecil Kellaway, Reginald Owen. **Producer:** Karl Tunberg. **Director:** Mitchell Leisen. **Original:** Rosamond Marshall novel. **Screenplay:** Karl Tunberg and Darrell Ware.

A romantic drama set in London of the 1870s, this concerns a waif, who rises to riches and top social position as a result of being selected as a model for a painting of Sir Thomas Gainsborough. She goes through two marriages and many intrigues to achieve those ends.

The Lady and the Landlubber

Cast: Not set. **Producer:** E. D. Leshin. **Director:** Not set. **Original:** Paul Francis Webster and Fred Saidy. **Screenplay:** No credits set.

Comedy about a girl office worker who inherits an expensive yacht and then cleverly contrives to support it.

The Lost Weekend

Cast: Ray Milland, Jane Wyman, Phil Terry, Howard da Silva, Doris Dowling. **Producer:** Charles Brackett. **Director:** Billy Wilder. **Original:** Charles Jackson novel. **Screenplay:** No credits set.

A comedy-drama about a chronic drunkard (Ray Milland) and the strange things that happen to him following a weekend on a binge. He meets a girl and her faith in him eventually leads him to give up liquor.

The Love Letters

Cast: Jennifer Jones, Joseph Cotten, Ann Richards, Derek Cooper, Cecil Kellaway. **Producer:**

1943

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Hal Wallis. **Director:** William Dieterle. **Original:** Chris Massie novel. **Screenplay:** Ayn Rand.

Drama of two buddies in the British army, one of whom meets a girl at a canteen. The girl writes him and, as a lark, he has his friend, who writes beautifully, answer for him. The girl falls in love with the letters, but marries the boy whom she thinks has written them. Her life with him is very unhappy, but ultimately she winds up with their real author and finds happiness.

The Man in Half Moon Street

Cast: Nils Asther, Helen Walker, Reinhold Schunzel, Brandon Hurst, Paul Cavanaugh, Edmond Breon, Matthew Boulton. **Producer:** Walter MacEwen. **Director:** Ralph Murphy. **Original:** Based on the play by Barre Lyndon. **Screenplay:** Charles Kenyon.

A young scientist who believes he has found the secret of immortality commits a series of murders in order to further his mysterious experiments and gland operations. After many sinister events, in which Scotland Yard closes in on him, he realizes he can no longer withhold his secret from his fiancee and is finally outwitted by the laws of nature.

Masquerade in Mexico

Cast: Dorothy Lamour, Arturo de Cordova. **Producer:** Karl Tunberg. **Director:** Mitchell Leisen. **Original:** No credits set. **Screenplay:** Karl Tunberg.

A romantic drama with modern Mexico for a background.

A Medal for Benny

Cast: Dorothy Lamour, Arturo de Cordova, J. Carrol Naish, Fernando Alvarado, Nestor Paiva, Rosita Moreno. **Producer:** Paul Jones. **Director:** Irving Pichel. **Original:** No credits set. **Screenplay:** Frank Butler and Jack Wagner.

Laid in a mid-California town, this is the story of what happens to a group of paisanos when one of their number is posthumously awarded the Congressional Medal of Honor. The town exploits the award and forces a young girl to deny her love for one of the living to serve the memory of the dead hero.

Ministry of Fear

Cast: Ray Milland, Marjorie Reynolds, Carl Esmond, Hillary Brooke, Erskine Sanford, Thomas Louden, Percy Waram. **Producer:** Seton I. Miller. **Director:** Fritz Lang. **Original:** Novel by Graham Greene. **Screenplay:** Seton I. Miller.

With modern England as its background, this psychological mystery drama concerns a man (Ray Milland), who upon being released from an insane asylum, to which he was sent on an insanity charge after the murder of his wife, becomes involved in a gang of saboteurs. Because of the former charges against him, he avoids police protection and sets out to expose the gang himself.

Murder, He Says

Cast: Fred MacMurray, Helen Walker, Marjorie Main, Jean Heather, Peter Whitney, Porter Hall, Mabel Paige, Barbara Pepper. **Producer:** E. D. Leshin. **Director:** George Marshall. **Original:** No credits set. **Screenplay:** Lou Breslow.

Part farce comedy, part mystery, this starts when a public opinion investigator (Fred MacMurray) tries to do a bit of polling among the mountain people. He runs into a strange assortment of hillbillies, most of whom regard murder as a form of amusement. Many of the laughs and a few of the deaths are caused by spring water which causes people to glow in the dark.

The National Barn Dance

Cast: Jean Heather, Charles Quigley, Robert Benchley, Mabel Paige, Charles Dingle, and the National Barn Dance troupe. **Producer:** Walter MacEwen. **Director:** Hugh Bennett. **Original Screenplay:** Lee Loeb and Hal Fimberg.

Using the radio program of the same name as a basis, this shows how a group of rural songbirds and musicians were brought to Chicago and developed into a popular air show. The National Barn Dance air cast is used virtually intact, augmented by Hollywood names which carry the Thespic burden.

No Escape

Cast: Robert Lowery. **Producer:** William Pine and William Thomas. **Director:** Not set. **Original:** No credits set. **Screenplay:** Goeffrey Homes.

Drama about a man who is released from prison and inadvertently becomes involved with a gang of crooks. Because of his past, he is unable to appeal to the law and is forced to bring the gang to justice singlehanded.

One Body Too Many

Cast: Jack Haley, Jean Parker, Bela Lugosi, Bernard Nedell, Blanche Yurka, Douglas Fowley, Dorothy Granger. **Producer:** William H. Pine and William C. Thomas. **Director:** Frank McDonald. **Original:** No credits set. **Screenplay:** Winston Miller and Maxwell Shane.

A combination of light comedy and eerie drama, this mystery centers about the strange will of an eccentric millionaire. Jack Haley, insurance salesman, arrives at the house the night the man is murdered and soon becomes involved with all kinds of corpses and weird characters before he tracks down the killer and wins the girl of his choice.

Our Hearts Were Growing Up

Cast: Diana Lynn, Gail Russell. **Producer:** Kenneth Macgowan. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

A sequel to "Our Hearts Were Young and Gay," this concerns the adventures of Cornelia Otis Skinner and Emily Kimbrough after they return from their European jaunt and complete their college careers. The period is the midtwenties in America.

Our Hearts Were Young and Gay

Cast: Gail Russell, Diana Lynn, Jim Brown, Bill Edwards, Dorothy Gish, Charles Ruggles, Beulah Bondi. **Producer:** Sheridan Gibney. **Director:** Lewis Allen. **Original:** Book by Cornelia Otis Skinner and Emily Kimbrough. **Screenplay:** Sheridan Gibney.

Back in 1923, Cornelia Otis Skinner (Gail Russell) and Emily Kimbrough (Diana Lynn), a couple of would-be sophisticates from Bryn Mawr, set out on a jaunt to Europe, unchaperoned. Follow romance and a series of comic adventures aboard ship, in London, Paris, Rouen and other tourist places on the continent.

Out of This World

Cast: Eddie Bracken, Diana Lynn, Veronica Lake, Cass Daley, Mary Elliott, Carmelle Bergstrom, Olga San Juan. **Producer:** Sam Coslow. **Director:** Hal Walker. **Original Screenplay:** Arthur Phillips and Walter De Leon.

Diana Lynn and her all-glamour-girl band are having their troubles when they run into a Western Union messenger, Eddie Bracken, whose warbling causes even the most sophisticated member of their aggregation (Veronica Lake) to swoon. They sign Eddie up and precipitate themselves into an assortment of headaches and fun.

People Are Funny

Cast: Jack Haley. **Producer:** Sam White for William Pine and William Thomas. **Director:** Sam White. **Original:** No credits set. **Screenplay:** Maxwell Shane.

Comedy based on the National Broadcasting Co. radio show of the same name.

Practically Yours

Cast: Fred MacMurray, Claudette Colbert, Gil Lamb, Cecil Kellaway, Isabelle Randolph, Rosemary DeCamp, Tom Powers. **Producer:** Harry Tugend. **Director:** Mitchell Leisen. **Original Screenplay:** Norman Krasna.

A farce comedy dealing with the "trumped up" romance of a flyer, who returns a national hero, and because of a misunderstood statement is believed to love a girl who used to work in the same office with him, but whom he scarcely knows. Forced to pretend love to preserve the public's ideal, they eventually fall for each other.

Princess on the Warpath

Cast: Dorothy Lamour. **Producer:** Not set. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

In this modern musical, an Oklahoma Cherokee princess discovers an oil well and becomes a millionaire with a coterie of admirers.

Rainbow Island

Cast: Dorothy Lamour, Eddie Bracken, Gil Lamb, Barry Sullivan, Forrest Orr, Anne Revere. **Producer:** E. D. Leshkin. **Director:** Ralph Murphy. **Original:** Seena Owen. **Screenplay:** Walter De-Leon and Arthur Phillips.

A south sea idyl which has to do with the adventures and romances of three sailors of the U.S. maritime service who find an uncharted island following the torpedoing of their ship by the Japs. They are about to be beheaded when the resemblance of one of them to the native's God saves them and precipitates more trouble, until they escape.

The Road to Utopia

Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Robert Barrat, Nestor Paiva, Jack LaRue. **Producer:** Paul Jones. **Director:** Hal Walker. **Original Screenplay:** Norman Panama and Melvin Frank.

In their fourth road show, Bing Crosby, Bob Hope and Dorothy Lamour resume their zany travels, this time heading for Alaska during the Gold Rush days. The boys are a couple of prospectors, and Dotty is looking for a mine she inherited. The trio becomes involved with desperadoes, and in all kinds of comic adventures.

Salty O'Rourke

Cast: Alan Ladd, Gail Russell, Stanley Clements, William Demarest, Spring Byington, Bruce Cabot, Rex Williams. **Producer:** E. D. Leshin. **Director:** Raoul Walsh. **Original Screenplay:** Milton Holmes.

Salty O'Rourke (Alan Ladd) acquires a wonder horse, and the only jockey who is able to stay aboard it, tough young Stanley Clements. Just before the big race, a pretty young schoolteacher, Gail Russell, provides romantic complications which almost upset Ladd's plans to win the event and best the crooked gambler, Bruce Cabot.

The Searching Wind

Cast: Not set. **Producer:** Hal Wallis. **Director:** Not set. **Original:** Lillian Hellman play. **Screenplay:** Lillian Hellman.

A study of the background of events leading up to World War II as seen through the eyes of a group of American diplomats, intellectuals, and big business men who are on the scene in Europe.

Storm

Cast: Not set. **Producer:** William Pine and William Thomas. **Director:** Not set. **Original:** George R. Stewart book. **Screenplay:** Lewis R. Foster and Isabel Dawn.

An adaptation of the Book of the Month Club selection for December, 1941, the heroine of this story is a devastating storm that sweeps across the Pacific, smashes down on San Francisco and the California coast and, transformed into a blizzard, beats against the mountain ranges, buries mountain passes, power lines and railroad tracks in 20 feet of snow.

The Sword of Gascony

Cast: Arturo de Cordova. **Producer:** Not set. **Director:** Not set. **Original:** Novel by Theophile Gautier. **Screenplay:** No credits set.

Swashbuckling romance, set in the Seventeenth Century in France, this revolves around a nobleman, who, in disguise, joins a party of strolling players and finds adventure and love.

Till We Meet Again

Cast: Barbara Britton, Ray Milland, Walter Slezak, Lucille Watson, Konstantin Shayne, Vlad-

imir Sokoloff, George David. **Producer:** David Lewis. **Director:** Frank Borzage. **Original:** Play by Alfred Maury. **Screenplay:** Lenore Coffee.

The work of the French underground in helping an American flyer, downed over occupied territory, return to safety and the fight for freedom is the basis of this drama. Underlying it is a love story between the pilot and a novice in a convent who gives her life to assure his escape.

Too Good to Be True

Cast: Betty Hutton, Sonny Tufts. **Producer:** Harry Tugend. **Director:** Not set. **Original:** No credits set. **Screenplay:** Harry Tugend.

When Lawyer Sonny Tufts is discharged from the army he is sadly lacking in clients. To help him out, Showgirl Betty Hutton pleads guilty to a murder, so he can defend her and win desirable publicity. The results are the springboard for an assortment of comedy antics.

The Trouble With Women

Cast: Diana Lynn. **Producer:** Not set. **Director:** Not set. **Original:** Saturday Evening Post story by Dwight Mitchell Wiley. **Screenplay:** No credits set.

Comedy-drama about a young couple who are married during this war and set an example in emotional stability and common sense for the ultra-modern and flighty parents of the girl who were wed during the first world war.

Two Years Before the Mast

Cast: Alan Ladd, Brian Donlevy, Howard Da Silva, Bill Bendix, Albert Dekker, Luis Van Rooten, Esther Fernandez. **Producer:** Seton I. Miller. **Director:** John Farrow. **Original:** Novel by Richard Henry Dana. **Screenplay:** Seton I. Miller.

Based on Richard Henry Dana's well-known novel of the same title, this tells the story of the crew of the brig, Pilgrim, which sails around Cape Horn to California and back to Boston under the command of a martinet captain. The voyage is marked by adventures, terrible hardships and a touching love story.

The Virginian

Cast: Joel McCrea, Sonny Tufts, Brian Donlevy, Barbara Britton, Bill Frawley, Vince Barnett, Fay Bainter, Henry O'Neill. **Producer:** Paul Jones. **Director:** Stuart Gilmore. **Original:** Owen Wister novel. **Screenplay.** No credits set.

The Virginian (Joel McCrea) is marshal in a Wyoming town. His friend Steve (Sonny Tufts) becomes involved with a gang of rustlers, headed by Trampas (Brian Donlevy). When the Virginian swears he will hang any rustler he catches, Trampas fixes it so Steve is caught. The Virginian supervises his hanging. Follow a series of scrapes between the Virginian and Trampas with the Virginian ultimately triumphing.

The Well Groomed Bride

Cast: Ray Milland, Sonny Tufts. **Producer:** Fred Kohlmar. **Director:** Sidney Lanfield. **Original:** Robert Russell. **Screenplay:** No credits set.

Comedy-drama with a modern San Francisco locale.

Whenever I Remember

Cast: Not set. **Producer:** Hal Wallis. **Director:** Not set. **Original:** Play by Edmund Veland and Oscar Millard. **Screenplay:** Lenore Coffee.

A romantic love story set against the background of England in World War II.

You'll Be the Death of Me

Cast: Jack Haley, Ann Savage. **Producer:** Maxwell Shane for William Pine and William Thomas. **Director:** Frank McDonald. **Original:** Geoffrey Homes. **Screenplay:** Goffrey Homes.

A comedy-mystery concerning the adventures of a small town reporter with no nose for news, who accidentally stumbles into a series of murders in a California winery operated by middle-aged identical twins who haven't spoken to each other in 20 years.

Ziegfeld Follies

Cast: Fred Astaire, Edward Arnold, Lucille Ball, Marion Bell, Lucille Bremer, Fanny Brice, James Craig and other stars. **Producer:** Arthur Freed. **Directors:** George Sidney and Vincente Minnelli. **Original:** No credits set. **Screenplay:** No credits set.

A Technicolor musical without a story, this has 23 production numbers, including the opening circus scene, a Honolulu swimming routine; dances by Fred Astaire and Gene Kelly; a Baby Snooks act, etc. Music combines original songs with favorites by George Gershwin, Jerome Kern, Rudolf Friml and Victor Herbert.

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Bluebeard

Cast: John Carradine, Jean Parker, Nils Asther, Ludwig Stossel, George Pembroke, Teala Loring, Sonia Sorel. **Producer:** Martin Mooney. **Director:** Edgar G. Ulmer. **Original:** Arnold Phillips and Werner H. Furst. **Screenplay:** Pierre Gendron.

In Paris, a series of murders of beautiful women cause the police to warn the public a modern Bluebeard is rampant. Jean Parker does not suspect the artist in whom she is interested is the fiendish killer, but when her sister is slain, the evidence is damning. Accused by Jean, he almost destroys her, but the police arrive in time.

Boss of Rawhide

Cast: Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson, Nell O'Day, Edward Cassidy, Jack Ingram, Billy Bletcher. **Producer:** Alfred Stern. **Director:** Elmer Clifton. **Original Screenplay:** Elmer Clifton.

The Texas Rangers move into a corrupt town, clean it up and save the small ranchers from the machinations of a feudal overlord.

Crime, Inc.

Cast: Martha Tilton, J. Carrol Naish, Tom Neal. **Producer:** Martin Mooney. **Director:** Lew Landers. **Original:** Book by Martin Mooney. **Screenplay:** Raymond L. Schrock.

Based on the expose written by Martin Mooney, this is a story with a newspaper background, of a reporter who uncovers a crime syndicate in New York during the late 20s. His efforts and sensational disclosures bring about a cleanup campaign which introduces a clever prosecutor who does the job.

Dead or Alive

Cast: Tex Ritter, Dave O'Brien, Guy Wilkerson, Marjory Clements, Rebel Randall, Ray Bennett, Charles King. **Producer:** Arthur Alexander. **Director:** Elmer Clifton. **Original Screenplay:** Harry Fraser.

Tex Ritter comes to DeLano to help a secret committee rid it of outlaws. He enlists the aid of his pal, Dave O'Brien, who posing as a train robber, joins the robber band. The plan backfires. Dave is captured by the committee; Tex by the outlaws. How they extricate themselves and best the villains supplies the balance of the story.

Deadline

Cast: Not set. **Producer-Director:** Al Herman. **Original:** Harry O. Hoyt. **Screenplay:** No credits set.

Melodrama with a newspaper background.

Drums of Death

Cast: Not set. **Producer-Director:** Al Herman. **Original:** Not set. **Screenplay:** Not set.

Eight men and two women are stranded in a jungle because of a plane crash. Each considers himself a special person with special privileges. But confronted with the perils of unfriendly savages, jungle beasts and the elements, they soon lose their outer veneer and it becomes a test for the survival of the fittest.

Enchanted Forest

Cast: Not set. **Producer:** Jack Schwarz. **Director:** Not set. **Original:** Not set. **Screenplay:** Elizabeth Meehan.

An outdoor story localed in the Redwood Forest of northern California and filmed in Technicolor.

The End of Night

Cast: Not set. **Producer:** Ruth-Greene-Rouse. **Director:** Not set. **Original:** No credits set. **Screenplay:** Not set.

Title registered but no story developed so far.

Fog Island

Cast: Not set. **Producer:** Leon Fromkess. **Director:** Terry Morse. **Original:** Not set. **Screenplay:** Not set.

An eerie tale concerning the perils of a young girl whose uncle leaves her an estate on an island where a murder is committed. She eventually solves the crime, following numerous narrow escapes.

Forgotten Children

Cast: Not set. **Producer-Director:** Al Herman. **Original:** Jim Tully novel. **Screenplay:** No credits set.

No screen story developed so far.

Gangsters of the Frontier

Cast: Tex Ritter, Dave O'Brien, Guy Wilkerson, Patti McCarty, Harry Harvey, Betty Miles, I. Stanford Jolley. **Producer:** Arthur Alexander. **Director:** Elmer Clifton. **Original Screenplay:** Elmer Clifton.

The Texas Rangers (Tex Ritter, Dave O'Brien and Guy Wilkerson) are attacked by outlaws, who then take over the town of Red Rock, forcing the people to work for them in the mines. The Rangers organize the first law enforcement body in the territory and after an assortment of riding and shooting, trap the culprits.

The Great Mike

Cast: Stuart Erwin, Robert Henry, Carl Switzer, Edythe Elliot, William Halligan, Lane Chandler, Marion Martin. **Producer:** Martin Mooney. **Director:** Wallace W. Fox. **Original:** Martin Mooney. **Screenplay:** Raymond L. Schrock.

The story of an 11-year-old boy and a horse, which is given into his care, and which he hopes to own some day. Story is backgrounded against Santa Anita in the pre-Pearl Harbor era. There the boy meets and mixes with horse owners, gamblers and the behind-the-scenes crowd of a race track. Eventually he realizes his dream, sees his horse run to victory.

Hello, Mom

Cast: Not set. **Producer:** Martin Mooney. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

Story of a prizefighter who enters the armed forces.

His Brother's Ghost

Cast: Buster Crabbe, Al St. John, Charles King, Ray Brent, Frank McCarroll, Dick Alexander, Bud Osborne, Bob Cason. **Producer:** Sigmund Neufeld. **Director:** Sam Newfield. **Original:** Not set. **Screenplay:** Not set.

A group of sharecroppers on a ranch have been terrified by bandit raids, during which four of their company were killed. They enlist the aid of Buster Crabbe, a heroic fighting figure, who, in his attempts to rout the outlaws, is kidnaped by by them. Buster, however, fights and shoots his way out, and peace on the ranch is eventually restored.

Hollywood and Vine

Cast: James Ellison, Wanda McKay, June Clyde, Ralph Morgan, Franklyn Pangborn, Leon Belasco, Emmett Lynn. **Producer:** Leon Fromkess. **Director:** Alexis Thurn-Taxis. **Original:** Edith Watkins, Charles Williams and Robert Wilmot. **Screenplay:** Edith Watkins and Charles Williams.

A comedy romance with a studio background this concerns a girl, a boy and a dog. The girl arrives in Hollywood bent on becoming a star; the boy, a famous writer, conceals his identity while courting her; and the dog attains the fame his mistress wanted for herself, and is re-

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sponsible for reuniting the couple when they part.

I Accuse My Parents

Cast: Mary Beth Hughes, Robert Lowell, John Miljan, Vivienne Osborne, George Meeker, Edward Earle, George Lloyd. **Producer:** Max Alexander. **Director:** Sam Newfield. **Original:** Arthur Caesar. **Screenplay:** Harry Fraser and Marjorie Dudley.

Accused of murder and complicity in other crimes, Robert Lowell tells his life story to the court. It is one of parental neglect. Thrown out on his own, he inadvertently becomes involved with gangsters. Circumstances all play to his disadvantage until he meets an understanding older man who sets him on the right path.

I Ring Doorbells

Cast: Not set. **Producer:** Martin Mooney. **Director:** William K. Howard. **Original:** Book by Russell Birdwell. **Screenplay:** Raymond Schrock.

Based on the autobiography of Press Agent Russell Birdwell and primarily concerned with his years as a roving reporter in the United States, Mexico, Central America and Europe.

I'm From Arkansas

Cast: Slim Summerville, El Brendel, Iris Adrian, Bruce Bennett, Maude Eburne, Cliff Nazarro, Al "Fuzzy" St. John. **Producer:** E. H. Kleinert and Irving Vershel. **Director:** Lew Landers. **Original:** Marcy Klauber. **Screenplay:** Marcy Klauber and Joseph Carole.

A burlesque on hillbilly musicals, revolving around a prolific pig whose exploitation possibilities bring to a sleepy Arkansas village a troupe of chorus girls, a pair of scheming city slickers, and troubles, climaxed when the legislature makes the community a state-sponsored spa.

Joe Comes Home

Cast: Dave O'Brien, Kay Aldridge, Walter Catlett, Guinn "Big Boy" Williams, Chester Clute, Ruth Lee, Smith Ballew. **Producer:** Leon Fromkess. **Director:** Christy Cabanne. **Original:** No credits set. **Screenplay:** No credits set.

Comedy concerning a returned war hero and his romance with a madcap heiress.

Kentucky Mansion

Cast: Robert "Buzzy" Henry. **Producer:** Martin Mooney. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

Planned as a sequel to "The Great Mike," this will be a melodrama about a boy, a horse and a dog.

The Kid Sister

Cast: Judy Clark, Constance Worth, Roger Pryor, Frank Jenks, Tom Dugan, Minerva Urecal, Peggy Wynne, Richard Byron. **Producer:** Sigmund Neufeld. **Director:** Sam Newfield. **Original:** Not set. **Screenplay:** Not set.

A fond mother decides to put into practice the stuff she has been reading in psychology books, as applied to her two attractive daughters. She is determined not to let the younger one marry until the older girl finds a husband, which results in various complications. The young sister, while waiting around, falls in love with her older sister's boy friend and so mama's plans go astray.

King of Proxy Street

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Novel by Stanley Kauffman. **Screenplay:** No credits set.

The story deals with the return of two elderly men to the scene of their childhood.

Madman of Mateawan

Cast: Frank Jenks, Iris Adrian. **Producer-Director:** Al Herman. **Original:** No credits set. **Screenplay:** John T. Neville.

Melodrama located in New Jersey's noted institution for the insane.

Mother Cabrini

Cast: Not set. **Producer:** Martin Mooney. **Director:** Not set. **Original:** Pierre Gendron. **Screenplay:** Not set.

The story of a Mother Superior whose life was devoted to the welfare of children. Her acts of kindness and her accomplishments for the betterment of the lives of young people are well known throughout Chicago and New York, and are herein brought to the screen.

Murder in Spades

Cast: Not set. **Producer:** Harry A. Gourfain. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

Mystery melodrama with music.

The Patriot of the Philippines

Cast: Not set. **Producer:** Herman Boxer. **Director:** Not set. **Original Screenplay:** Herman Boxer, Arnold Marquis, Edwin Rolfe.

Drama based on the life story of Dr. Jose Rizal, Filipino martyr.

The Phantom of 42nd Street

Cast: Not set. **Producer-Director:** Al Herman. **Original:** Novel by Sgts. Milton M. Raison and Jack Harvey. **Screenplay:** No credits set.

In this melodrama, a New York dramatic critic turns detective to solve a theatre mystery.

Quebec

Cast: Not set. **Producer:** Roth-Greene-Rouse. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

The experiences of an American who fled from his country to seek refuge in the French quarter of Quebec in order to escape his past.

Queen of Burlesque

Cast: Not set. **Producer:** Jack Schwarz. **Director:** Not set. **Original:** No credits set. **Screenplay:** No credits set.

Story of a former burlesque artist whose entry into the life of a staid New England village brings many complications.

Rustlers Hideout

Cast: Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty, Charles King, John Merton, Terry Frost, Hal Price. **Producer:** Sigmund Neufeld. **Director:** Sam Newfield. **Original and Screenplay:** Joseph O'Donnell.

Learning there has been rustling at the border, Buster Crabbe and Al "Fuzzy" St. John go into a nearby town to investigate. One of the rustlers kills a man and plants the blame on Buster, follow the sheriff and a posse, but Buster and Al outmaneuver them, and succeed in bringing the outlaws to justice.

Strange Illusion

Cast: Warren William, James Lydon, Regis Toomey, Sally Eilers, Sonia Sorel, Jayne Hazard, Jimmy Clark, George Reed. **Producer:** Leon Fromkess. **Director:** Edgar Ulmer. **Original:** Fritz Rotter. **Screenplay:** Not set.

A man is murdered, leaving a widow and their son and daughter. The young man seeks to learn the cause of his father's death, and in a dream sees his mother with another man whom he feels is the murderer. Awaking from the dream he decides to check through his father's records and thereby finds evidence that the stranger was his mother's lover and both had plotted the murder.

Swamp Man

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

The story of a young socialite on a visit in the Bayou country where she meets a rough and ready, almost uncivilized man. She decides to have some fun, and so takes him to New York with her to show him off to her upper-crust friends. But the joke boomerangs, because before she realizes it she has fallen in love with him.

Sweet Homicide

Cast: Frank Jenks. Robin Raymond, H. B. Warner, Ray Walker, Davison Clark, Bob Homans, Frank McGlynn. **Producers:** Donald C. McKean and Albert Herman. **Director:** Albert Herman. **Original Screenplay:** John T. Neville.

A girl reporter and a male photographer go on a routine interview to the laboratory of a pair of inventors who have discovered a revolutionary listening device. Instead of getting a scientific story they become involved in a series of murders, after all of which the corpses disappear. How they solve the crimes supplies the plot.

Swing Hostess

Cast: Martha Tilton, Iris Adrian, Charles Collins, Cliff Nazarro, Harry Holman, Emmett Lynn, Betty Brodel. **Producer:** Sigmund Neufeld. **Director:** Sam Newfield. **Original and Screenplay:** Louise Rousseau and Gail Davenport.

Ambitious Singer Martha Tilton has a job changing records in a wired music establishment. A fellow worker talks her into making a record, which gets mixed up with one made by a not-so-hot singer. The other gal is signed up but the mistake is soon evident and a search started for the girl with the beautiful voice. Martha gets a contract and all ends happily.

Thundering Gun Slingers

Cast: Buster Crabbe, Al St. John, Frances Gladwin, Karl Hackett, Charles King, Jack Ingram, Kermit Maynard. **Producer:** Sigmund Neufeld. **Director:** Sam Newfield. **Original Screenplay:** Fred Myton.

Ranch Owner Buster Crabbe disagrees with his neighbor, Karl Hackett. When Hackett is subsequently murdered, Crabbe is framed on the charge and jailed. His pal, Al St. John, engineers his escape and assists Crabbe in rounding up the culprits and vindicating himself.

The Town Went Wild

Cast: Freddie Bartholomew, James Lydon. **Producer:** Roth-Green-Rouse. **Director:** Ralph Murphy. **Original:** Not set. **Screenplay:** Not set.

Two families, neighbors, have respectively a son and a daughter. The two kids want to get married but to everyone's amazement it is discovered that when they were born, the birth certificates were jumbled and the couple are believed to be brother and sister, throwing their romantic plans for a loss. But subsequent events reveal the truth of the matter and their marriage is assured.

Trail of '49

Cast: Not set. **Producer:** Alexander-Stern. **Director:** Not set. **Original:** Oliver Drake. **Screenplay:** Oliver Drake.

A story of the San Francisco Gold Rush, in which a man finds a fortune and loses it.

Under Your Sombrero

Cast: Not set. **Producer:** Frederick Jackson. **Director:** Not set. **Original:** Frederick Jackson. **Screenplay:** No credits set.

Musical laid in Mexico.

War Marriages

Cast: Not set. **Producer:** Alexander-Stern. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A young woman doctor, self-sufficient and modern, doesn't believe in war marriages and preaches against them. She is forced to eat her words when a good-looking soldier,w ith whom she falls in love, changes her mind.

When the Lights Go On Again

Cast: James Lydon, Regis Toomey, Barbara Belden, George Cleveland, Grant Mitchell, Dorothy Peterson, Harry Shannon. **Producer:** Leon Fromkess. **Director:** William K. Howard. **Original:** Frank Craven. **Screenplay:** Milton Lazarus.

A wounded marine returns to Middletown, USA, after battle in the South Pacific, and his life story is unfolded in flashback. It concerns his fight to lead the kind of life he wants and to marry the girl he loves in spite of a wealthy, tyrannical father, who has other plans in mind.

Wild Horse Phantom

Cast: Buster Crabbe, Al "Fuzzy" St. John, Elaine Morey, Kermit Maynard, Budd Buster, Hal Price, Robert Meredith. **Producer:** Sigmund Neufeld. **Director:** Sam Newfield. **Original and Screenplay:** George Milton.

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4 ✓

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For MONOGRAM Release

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"SUNBONNET SUE"

• • •

BELITA in "GOLDEN GIRL"

• • •

In Release

"OH, WHAT A NIGHT"

For MONOGRAM

robbed, the ranchers face ruin through loss of their deposits. The desperadoes are captured, but the money is missing. Buster Crabbe gets the governor to allow the gang to escape so he can trail them. After some harrowing experiences, he comes upon the cash, discovers the brains behind the scheme and rounds up the culprits.

REPUBLIC

The Amazing Mr. M

Cast: Joseph Schildkraut. **Producer-Director:** Joseph Kane. **Original Screenplay:** Frances Hyland.

This story concerns a faded star of the legitimate stage who dramatically influences the fortunes of a contemporary American family.

Belle of the Gold Coast

Cast: Not set. **Producer-Director:** Joseph Kane. **Original:** Not set. **Screenplay:** Not set.

A romantic saga about the adventurous California Gold Rush days of '49.

The Big Bonanza

Cast: Richard Arlen, Robert Livingston, Jane Frazee, Gabby Hayes, Lynne Roberts, Bobby Driscoll, J. M. Kerrigan. **Producer:** Eddy White. **Director:** George Archainbaud. **Original:** Robert Presnell and Leonard Praskins. **Screenplay:** Dorrell and Stuart McGowan and Paul Gangelin.

During the Civil War, an officer is unfairly courtmartialed, but escapes from custody. He returns to his old haunts and finds the town menaced by a crooked mine operator. Because of his army record, the officer has trouble in gaining the citizens' confidence, but eventually he does, and after much gun-play, smashes the crook and his gang, thereby redeeming himself with army authorities.

Brazil

Cast: Tito Guizar, Virginia Bruce, Edward Everett Horton, Robert Livingston, Richard Lane. **Producer:** Robert North. **Director:** Joseph Santley. **Original:** Richard English. **Screenplay:** Frank Gill jr. and Laura Kerr.

A beautiful young novelist flies to Brazil to gather material for her next book and discovers her latest best seller, "Why Marry a Latin?" hasn't done her much good concerning public relations with Latin-Americans. A romantic Brazilian singer pretends to be a tourist guide and from there on the good neighbor policy is seen working. She learns why to marry a Latin.

The Chicago Kid

Cast: Donald Barry, Lynne Roberts, Otto Kruger, Hank Daniels, George Meeker, Joseph Crehan, Eddie Hall, Charles Sherlock. **Producer:** Eddie White. **Director:** Frank McDonald. **Original:** Not set. **Screenplay:** Not set.

A melodrama about a young man who feels that his father, who died in prison, was framed on a trumped up charge. The boy sets out to avenge his ignominious death and, in so doing, becomes involved with racketeers and black market deals. He becomes a fugitive from justice and at that time, facts that he has obtained prove that his father really was guilty.

A Daring Holiday

Cast: Edward Everett Horton, Robert Livingston, Ruth Terry, Gladys George, Lola Lane, Frank Jenks, Iris Adrian, Isabel Jewell. **Producer:** Joseph Bercholz. **Director:** Alexander Esway. **Original:** Marcel Arnac. **Screenplay:** Bradford Ropes.

A comedy-farce about a conservative judge who becomes involved with a gang of crooks and finally robs his own house to teach them a moral lesson.

Earl Carroll's Vanities

Cast: Eve Arden, Stephanie Bachelor. **Producer:** Albert Cohen. **Director:** Joseph Santley. **Original:** Not set. **Screenplay:** Not set.

A musical review in which a hard-boiled but pleasing night club owner of the Texas Guinan variety helps a royal princess to become a Broadway star.

The Fabulous Texan

Cast: Not set. **Producer:** Albert Cohen. **Director:** Not set. **Original:** Not set. **Screenplay:** Wally Kline and George Carleton Brown.

Localed in the great southwest, this narrative describes the fighting determination of a man to carve his own destiny.

Faces in the Fog

Cast: Jane Withers, Paul Kelly, Eric Sinclair, Gertrude Michael, John Litel, Dorothy Peterson, Lee Patrick. **Producer:** Herman Millakowsky. **Director:** John English. **Original Screenplay:** Jack Townley.

What happens to youngsters of intolerant and unsympathetic parents is depicted in this film of the lives of two families and the delinquency of their teenage children.

Flame of the Barbary Coast

Cast: John Wayne, Ann Dvorak, Joseph Schildkraut, Russell Hicks, Virginia Grey, William Frawley. **Producer-Director:** Joseph Kane. **Original Screenplay:** Borden Chase.

This is the tale of San Francisco's Barbary Coast just before the earthquake of 1906 and concerns a gambling joint proprietor, a dance hall girl and a Montana cattle man who gamble, fight and love until an earthquake crushes the city. Out of the chaos they reconstruct the city and their lives.

The Ghost Comes Home

Cast: Not set. **Producer:** Herman Millakowsky. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A comedy revolving around a top-flight portrait artist and gay Lothario who leaves town to avoid an irate husband and a lawsuit. He is reported to have been killed, so he plays the part of his own ghost to clear up his troubles and win back the affections of his betrothed.

The Glory Road

Cast: Not set. **Producer-Director:** Joseph Kane. **Original Screenplay:** Ralph Spence.

A western film with a historical background, this is a story of the Pony Express in the days of the Indians.

The Great Flamarion

Cast: Eric von Stroheim, Mary Beth Hughes, Dan Duryea, Stephen Barclay, Lester Allen, Michael Mark. **Producer:** William Wilder. **Director:** Anthony Mann. **Original:** Novel by Vicki Baum. **Screenplay:** Anne George Wighton.

The story of a pistol shooting expert (Eric von Stroheim) who has in his act a young married couple. The girl revives memories of a woman von Stroheim once loved in Vienna where he was an army officer. The young wife leads him on and convinces him that her husband is cruel to her, and so von Stroheim shoots him and makes it look accidental. His dreams of marriage are wrecked when the fickle girl runs off with someone else. He pursues her across the country, and when she attempts to shoot him, he strangles her.

The Great Stagecoach Robbery

Cast: Bill Elliott, Bobby Blake, Alice Fleming, Don Costello, Francis McDonald, John James, Sylvia Arslan. **Producer:** Louis Gray. **Director:** Lesley Selander. **Original Screenplay:** Randall Faye.

The seventh in the series of the Red Ryder features is this film, with Bill Elliott in the title role. There is an intercepted stagecoach robbery, a murder in which Ryder is implicated, and a gun battle. The hero is victorious, establishes his innocence and brings the criminals to justice.

Grissly's Millions

Cast: Paul Kelly, Virginia Grey, Don Douglas, Elisabeth Risdon, Robert Barrat, Clem Bevans, Francis Pierlot. **Producer:** Walter H. Goetz. **Director:** John English. **Original Screenplay:** Muriel Roy Bolton.

An old millionaire, on his death bed, shoots and kills his granddaughter's ex-husband, a blackmailing individual, and then he dies. It's later learned he was poisoned, and since the girl inherits his money, she is suspected of both slayings. Her conniving relatives heap more guilt on her to get her out of the way. But an understanding cop tracks down the murderer by using the girl as bait.

The Healer

Cast: Vera Hruba Ralston. **Producer:** Mark M. Libkov. **Director:** Steve Sekely. **Original:** Not set. **Screenplay:** John Collier.

In this drama, Vera Hruba Ralston is the daughter of a famous surgeon who suffers a loss of memory. Under a new identity he acquires a reputation as a faith healer. Most of the action is laid in Mexico.

Hit Parade of 1945

Cast: Not set. **Producer:** Harry Grey. **Director:** Not set. **Original Screenplay:** Dick Irving Hyland.

A musical revue which features specialty acts and "name" entertainers.

Hitch Hike to Happines

Cast: Al Pearce, Dale Evans, Brad Taylor, William Frawley, Jerome Cowan, Richard Lane, Arlene Harris, Joyce Compton. **Producer:** Donald H. Brown. **Director:** Joseph Santley. **Original:** Manny Seff and Jerry Horwin. **Screenplay:** Jack Townley.

A too-smart Broadway playwright and his producer, for personal reasons, pull a gag on a good-natured, naive waiter who desires to become a playwright. Through cooperation of two of the waiter's pals, a popular songstress and a talented but unknown songwriter, the gag boomerangs, bringing realized ambitions and romance to all concerned.

The Iron Master

Cast: Michael O'Shea. **Producer:** Albert J. Cohen. **Director:** Not set. **Original:** Prescott Chapin. **Screenplay:** Louis Stevens.

A tale of the adventures of an ambitious young miner who fights his way up to industrial power in the turbulent iron-ore boom era at the turn of the century.

Jealousy

Cast: Not set. **Producer-Director:** Gustav Machaty. **Original:** Dalton Trumbo. **Screenplay:** Arnold Phillips, Gustav Machaty.

Localed in Hollywood, this is a psychological melodrama involving the lives of four people and tends to show the effect that jealousy has on this group when affections are alienated.

Johnny Comes Home

Cast: Not set. **Producer:** Walter Colmes. **Director:** Not set. **Original:** Robert Newman. **Screenplay:** Richard Weil.

A film which relates the problems of the returning soldier in the postwar world.

Lake Placid Serenade

Cast: Vera Hruba Ralston, Eugene Pallette, Vera Vague, Robert Livingston, Stephanie Bachelor, Ruth Terry, Roy Rogers. **Producer:** Harry Grey. **Director:** Steven Sekely. **Original:** Frederick Kohner. **Screenplay:** Dick Irving Hyland and Doris Gilbert.

The story of a young Czechoslovakian ice skating champion who visits America for the Lake Placid carnival. She goes to live with a rich uncle on Long Island and there becomes the center of controversy, because her two cousins are in love with the same man, who wants only the skater. But all is satisfactorily ironed out; she wins success in America and the man of her choice.

Lights of Old Santa Fe

Cast: Roy Rogers, Trigger, Dale Evans, George Hayes, Richard Powers, Claire Du Brey, Lloyd Corrigan, Sons of the Pioneers. **Producer:** Harry Grey. **Director:** Frank McDonald. **Original Screenplay:** Gordon Kahn and Robert Williams.

Roy Rogers comes to the rescue of a lady whose rodeo show is on the skids. Not only does he outwit her competitor by building an even greater musical rodeo

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1943

"Danger—Women at Work"

"Submarine Base"

"Tiger Fangs"

"The Girl From Monterrey"

"Career Girl"

1944

"Lady in the Death House"

"Machine Gun Mama"

"Dixie Jamboree"

"Queen of Burlesque"
(preparing)

"Enchanted Forest"
(preparing)

ROTH-GREENE-ROUSE

PRODUCTIONS

Completed:

"The Town Went Wild"

In Preparation:

"Quebec"

"The End of Night"

Released Through

P.R.C.

Orpheum Theatre

Los Angeles

Sherrill Corwin

DAVE O'BRIEN

1944

Completed:

"Tahiti Nights"

Columbia

"Joe Comes Home"

P.R.C.

TERRY MORSE

Director

Preparing:

"FOG ISLAND"

P.R.C.

Greetings—

The SEVERN Family

show, but he wins the heart of the grateful girl.

The Man From Oklahoma

Cast: Roy Rogers, Bob Nolan, Sons of the Pioneers. **Producer:** Don H. Brown. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A romantic westerner with a team of hard-hitting cowboys headed by Roy Rogers, who fights and shoots his way out of trouble and into love.

My Buddy

Cast: Donald Barry, Lynne Roberts, Ruth Terry, Emma Dunn, John Litel, Alexander Granach, Jack Ingram, Eddie Hall. **Producer:** Eddy White. **Director:** Steven Sekely. **Original:** Prescott Chaplin. **Screenplay:** Arnold Manoff.

This is a film which endeavors to stress public responsibility to the returning service men. It concerns a veteran of the last war who returns to find his mother living in poverty. Because his efforts to rehabilitate himself are unsuccessful, he becomes involved with gangsters which ultimately leads to prison and death.

The Night Train to Memphis

Cast: Al Pearce. **Producer:** Not set. **Director:** Not set. **Original screenplay:** Jack Townley.

A medically discharged war hero loses his memory. He is impersonated by another man, which results in several comic situations and complications.

The Phantom Speaks

Cast: Not set. **Producer:** Donald H. Brown. **Director:** John English. **Original:** Not set. **Screenplay:** Not set.

A famous scientist has a theory that the dead can return in spirit if the will of the spirit is weaker than that of the medium. A man convicted of murder agrees to become the subject for the experiment, with weird results.

Pony Express

Cast: Not set. **Producer-Director:** Joseph Kane. **Original:** Not set. **Screenplay:** Ralph Spence.

A historical film of the pioneer Pony Express era when the west was young.

Return at Dawn

Cast: Not set. **Producer:** Joseph Bercholz. **Director:** Not set. **Original:** Not set. **Screenplay:** Gertrude Walker.

The whimsical story of a country girl whose romantic dream of the big city is unexpectedly realized in 24 hours of amazing adventures.

Road to Alcatraz

Cast: Not set. **Producer:** Sidney Picker. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A drama which concerns the lives of those sent to the federal penitentiary in San Francisco bay.

Sheriff of Cimarron

Cast: Sunset Carr. **Producer:** William O'Sullivan. **Director:** Not set. **Original Screenplay:** Patricia Harper.

The story of an honest, fearless man of the west who represented justice and meant to see that it was carried out.

Sheriff of Las Vegas

Cast: Bill Elliot, Bobby Blake, Alice Fleming, Jay Kirby, Selmer Jackson. **Producer:** Stephen Auer. **Director:** Lesley Selander. **Original Screenplay:** Norman S. Hall.

Red Ryder once again comes to the rescue in this yarn of a disinherited son who is wrongfully accused of killing his father. He is saved by the wit and daring of the sheriff who finds and punishes the killer after a mass gun battle breaks up the gang.

A Song for Miss Julie

Cast: Anton Dolin, Alicia Markova, Renie Riano, Shirley Ross, Elizabeth Risdon, Roger Clerk, Peter Garay. **Producer-Director:** William Rowland. **Original:** Michael Foster. **Screenplay:** Not set.

The plot of this story revolves around the activities of two Broadway playwrights who invade the Old South looking for scandal and wind up dripping with magnolia and southern accents.

That's My Baby

Cast: Richard Arlen, Ellen Drew, Leonid Kinsky, Minor Watson, Richard Bailey, Marjorie Manners. **Producer:** Walter Colmes. **Director:** William Berke. **Original Screenplay:** Nicholas Barrows and William Tunberg.

The story of a comic magazine magnate who couldn't laugh because of a psychological malady. His daughter, in love with one of the staff artists, won't get married until he's cured. It's eventually learned what keeps the man from laughing, and several antics ensue before the sad one is cured of the blues.

That's What You Think

Cast: Not set. **Producer:** Rudy Abel. **Director:** Not set. **Original:** Not set. **Screenplay:** Jerry Sackheim.

A musical revue based on a radio program by the same name.

Thoroughbreds

Cast: Tom Neal, Adele Mara, Roger Pryor, Paul Harvey, Doodles Weaver, Gene Garrick, Tom London. **Producer:** Armand Schaefer. **Director:** Not set. **Screenplay:** Willyn Totman.

A race horse picture about a former cavalry sergeant who is medically discharged from the army. He gets a job with a horse owner so he can be near his horse which had been auctioned by the cavalry when it became mechanized. He becomes involved with crooked race track gamblers and falls in love with his pal's girl, who is the boss' daughter. After many misunderstandings, he rides the horse he's been training and wins the race—and the girl.

Three's a Crowd

Cast: Not set. **Producer:** Walter Goetz. **Director:** Not set. **Original:** Mignon G. Eberhardt. **Screenplay:** Not set.

Based on Mignon Eberhardt's mystery thriller by the same name, concerning a young couple in love who become involved with murder and old hatreds and the police.

The Topeka Terror

Cast: Allan Lane, Linda Sterling, Earle Hodgins, Frank Jacquet, Twinkle Watts, Roy Barcroft, Bud Geary. **Producer:** Stephen Auer. **Director:** Howard Bretherton. **Original:** Not set. **Screenplay:** Not set.

In this western tale, crooked land agents are attempting to fleece settlers of the Cherokee strip during the days of the land rush. Allan Lane, as the government agent, working secretly, routs and smashes the gang and restores justice.

Tugboat Annie

Cast: William Frawley. **Producer:** James A. Burkett. **Director:** Not set. **Original:** Norman Reilly Raine. **Screenplay:** George Callahan.

The first of a series of Tugboat Annie pictures as adapted from Norman Reilly Raine's Saturday Evening Post stories. The film has a postwar background.

The Vampire's Ghost

Cast: Grant Withers, John Abbott, Peggy Stewart, Adela Mara. **Producer:** Rudy Abel. **Director:** Lesley Selander. **Original:** Leigh Brackett. **Screenplay:** Leigh Brackett and John K. Butler.

Located in the African jungles, this weird tale is about a group of people who become emmeshed in a series of strange happenings pertaining to medieval superstitions and the supernatural.

Wizard of the Ozarks

Cast: Roy Acuff. **Producer:** Dorrell and Stuart McGowan. **Director:** Not set. **Original Screenplay:** Dorrell and Stuart McGowan.

An action picture with Roy Acuff who routs the villains and sends them on their way.

RKO RADIO

Adventures of Sinbad

Cast: Not set. **Producer:** William Pereira. **Director:** Not set. **Original:** Not set. **Screenplay:** Ardel Wray.

An Arabian Nights tale in Technicolor through which is woven the experiences of Sinbad who sailed the seven seas.

Albany Night Boat

Cast: Joan Davis, Jack Haley. **Producer:** Not set. **Director:** Not set. **Original:** Not set. **Screenplay:** John Paxton.

A musical comedy in which two boat owners whose crafts travel from Albany to New York, vie with each other for the best kind of entertainment on their respective boats. The competition between them serves to introduce several specialty acts.

All Brides Are Beautiful

Cast: Not set. **Producer:** William Pereira. **Director:** Not set. **Original:** Thomas Bell. **Screenplay:** Not set.

The story of a young married couple of the lower middle class and how they solve their economic problems.

Bar of Music

Cast: Bing Crosby, Barry Fitzgerald. **Producer-Director:** Leo McCarey. **Original:** Not set. **Screenplay:** Ketti Frings.

Once again the popular combine of Crosby and Fitzgerald in a musical interwoven with romance and humorous twists.

Belle of the Yukon

Cast: Gypsy Rose Lee, Randolph Scott, Dinah Shore, Charles Winninger, Bob Burns, William Marshall, "Big Boy" Williams. **Producer-Director:** William Seiter. **Original:** Houston Branch. **Screenplay:** James Edward Grant.

The time is 1898 in Malamute, Alaska, where men fought and died for gold and then squandered the hard-won substance on bespangled dance-hall beauties. This is the story, filmed in Technicolor, of that era, and of the love of a saloon queen for a gentleman of questionable character who tangles with gamblers, lynchers and miners.

Betrayal From the East

Cast: Lee Tracy, Nancy Kelly, Richard Loo, Addison Richards, Bruce Edawrds. **Producer:** Herman Schlom. **Director:** William Berke. **Story:** Alan Hynd. **Screenplay:** Kenneth Gamet.

Located on the California coast, the story deals with a Jap-inspired plot to destroy the Panama Canal prior to Pearl Harbor. Their nefarious schemes are thwarted by an American, working for army intelligence, whose sweetheart is killed by the enemy while he escapes.

The Blue Mist Mystery

Cast: Not set. **Producer:** Robert Fellows. **Director:** Not set. **Original:** Eric Hatch. **Screenplay:** Not set.

A mystery comedy which deals with the efforts of a former bootlegger, who has become a respectable night club proprietor, to get rid of a corpse planted in his club. He is involved in a murder charge and his mad assortment of friends, in harebrained situations, almost cause the police inspector a nervous breakdown before the real culprit is apprehended.

The Body Snatcher

Cast: Boris Karloff. **Producer:** Val Lewton. **Director:** Robert Wise. **Original:** Robert Louis Stevenson. **Screenplay:** Philip MacDonald.

A weird tale concerning an Edinburgh doctor (Boris Karloff) who lived a century ago, and was forced to deal with grave-robbers and murderers in order to find corpses for dissection and study.

The Brighton Strangler

Cast: John Loder, June Duprez, Michael St. Angel, Rose Hobart, Miles Mander, Ian Wolfe.



Cary Grant

Representative:
FRANK W. VINCENT



Rosalind Russell

Representative:
FRANK W. VINCENT

Producer: Herman Schlom. **Director:** Max Nosseck. **Original Story and Screenplay:** Max Nosseck and Arnold Phillips.

John Loder is cast as "The Strangler" in a London play and loses his memory when a bomb hits the theatre, causing him to believe he is the murderous character he has been portraying. Under this delusion he commits a series of murders, the last of which is interrupted by the police and ends with the Strangler falling to his death from a balcony.

China Sky

Cast: Randolph Scott, Ruth Warrick, Ellen Drew, Anthony Quinn, Carol Thurston, Ducky Louie, Richard Loo. **Producer:** Maurice Geraghty. **Director:** Ray Enright. **Novel by:** Pearl Buck. **Screenplay:** Joseph Hoffman.

Localed in a remote Chinese village is this story of an American doctor, a woman doctor who is his assistant, and his jealous wife. During incessant Jap air raids they work together to relieve the suffering of the Chinese people while the wife, who resents being there, is a constant disruptive force. Following conflict and turmoil, the Japs raid the village and in trying to bribe them, the wife is killed. The two doctors continue together the great task cut out for them.

Come Share My Love

Cast: Leon Errol, Elaine Riley, Michael St. Angel, Richard Lane, Clarence Kolb, Jason Richards, Ann Shoemaker, Veda Ann Borg. **Producer:** Ben Stoloff. **Director:** Leslie Goodwins. **Original:** Not set. **Screenplay:** Charles Roberts.

Leon Errol has gas rationing problems in this comedy. To get more of the precious fluid, he sets out to find some share-the-ride passengers, and winds up with four lovely showgirls and a young inventor who comes to live with him. Trouble starts when he finds out the inventor has a process, which if accepted, will break Errol financially, and further woe ensues when his wife finds out about the girls.

Cornered

Cast: Not set. **Producer:** David Hempstead. **Director:** Not set. **Original Screenplay:** Ben Hecht, Herman Mankiewicz and Czenci Ormonde.

Released from a Nazi prison camp, an American merchant marine sets out to find the man who kept his brother from being rescued when their ship was torpedoed. He follows his victim to the West Indies, only to find when he gets there, that the man has already been murdered. Prevented from committing a horrible crime, the seaman discovers, ironically, that the dead man was innocent and had nothing to do with the brother's death.

D-Day in Las Vegas

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Herbert Clyde Lewis. **Screenplay:** Not set.

An adventure story about a gambler and his girl who tried their luck in the game-of-chance-town, Las Vegas.

Deadlier Than the Male

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Not set. **Screenplay:** Richard Macaulay.

The strange story of a huge man who is half insane. He murders his aging mistress. The crime is witnessed only by the slain woman's closest friend who follows the killer to San Francisco. Through a series of violent circumstances, she brings about his doom and avenges the death of her friend.

Ding Dong Williams

Cast: Marcy McGuire, Glenn Vernon. **Producer:** Not set. **Director:** Not set. **Original:** Richard English. **Screenplay:** Brenda Weisberg.

Based on the Collier's magazine stories by Richard English, this is the first of a series of pictures teaming Marcy McGuire and Glenn Vernon. It is a comedy, viewing the escapades of two hep jitterbugs and their adoration for "name bands" and rug cutting.

Duel in the Sun

Cast: John Wayne. **Producer:** Not set. **Director:** Not set. **Original:** Novel by Niven Busch. **Screenplay:** Not set.

Based on Niven Busch's best seller and localed in the southwest, during the rail-filmed in Technicolor is this love story. road construction days.

Elizabeth Kenny

Cast: Rosalind Russell. **Producer:** Dudley Nichols. **Director:** Not set. **Original:** Not set. **Screenplay:** Dudley Nichols.

A film based on the life of Elizabeth Kenny, the noted Australian nurse, and her efforts to win recognition from the medical profession for her unorthodox infantile paralysis cure.

Enchanted Cottage

Cast: Dorothy McGuire, Robert Young, Herbert Marshall, Mildred Natwick, Hillary Brooke, Richard Gaines, Spring Byington. **Producer:** Harriet Parsons. **Director:** John Cromwell. **Original:** Sir Arthur Wing Pinero. **Screenplay:** DeWitt Bodeen, Herman Mankiewicz.

This story revolves around the problems of a returning war hero. He goes to a small New England village to rehabilitate himself, and finds unexpected romance with a plain little schoolteacher.

Experiment Perilous

Cast: Hedy Lamarr, George Brent, Paul Lukas, Albert Dekker, Margaret Wycherly, Carl Esmond, Stephanie Batchelor. **Producer:** Robert Fellows. **Director:** Jacques Tourneur. **Novel:** Margaret Carpenter. **Screenplay:** Warren Duff.

A young doctor meets and falls in love with the wife of an insanely jealous man whose emotions have driven him to torture her mentally and to plot death for those attracted to her. The endangered lives of the young wife and her son are saved by the doctor when, in the climax of the film, he rushes them from the gas-filled house as the husband dies violently in a trap he had created for the others.

Fabulous Invalid

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Moss Hart and George Kaufman. **Screenplay:** Stanley Roberts.

The old actors who have died return in spirit to witness the changes that take place in show business from 1900 to the present day. The action takes place in an old theatre called the Fabulous Invalid. The two troupers, invisible behind the scenes, see the old show place through its many failures and successes and through the years of varied types of entertainment.

The Falcon in Hollywood

Cast: Tom Conway, Barbara Hale, Rita Corday, Jean Brooks, Veda Ann Borg, Constantin Shayne, John Abbott. **Producer:** Maurice Geraghty. **Director:** Gordon Douglas. **Screenplay:** Gerald Geraghty

Continuing the series of the Falcon, this adventure deals with the efforts of the amateur sleuth to track down a clever killer who is picking off various persons connected with the production of a certain motion picture. Starting at the Hollywood Park race track, the Falcon finds his way to a studio on Sunset Boulevard where he discovers a body and a series of strange events leads him to the murderer.

The Falcon in San Francisco

Cast: Tom Conway. **Producer:** Maurice Geraghty. **Director:** Not set. **Original:** Robert Kent. **Screenplay:** Robert Kent.

Another of the Falcon series in which Tom Conway, as the Falcon, tracks down a murderer, whose ingenuity and brass are a challenge to the skill of the popular amateur sleuth.

Fancy Free

Cast: Danny Kaye. **Producer:** Samuel Goldwyn. **Director:** Not set. **Original:** Melville Shavelson. **Screenplay:** Melville Shavelson, Phil Rapp and Don Hartman.

In this comedy, Danny Kaye portrays an MP who gets into romantic trouble after the liberation of Paris, and is followed all the way home by a bevy of girls from Paris. He's the victim of a prank played by his buddies and becomes the Casanova of the army. Everybody is in on the gag but Danny.

Farewell, My Lovely

Cast: Dick Powell, Claire Trevor, Anne Shirley, Mike Mazurki, Douglas Warton, Miles Mander. **Producer:** Adrian Scott. **Director:** Edward Dmytryk. **Original:** Raymond Chandler. **Screenplay:** John Paxton.

Backgrounded in Los Angeles and environs, this tale concerns a private detective who takes a case from an ex-convict and agrees to search for his missing girl friend. He finds her, but not before he's badly beaten, shot at, and pursued by people trying to obstruct his quest.

Father Malachy's Miracle

Cast: Not set. **Producer:** Val Lewton. **Director:** Not set. **Original:** Not set. **Screenplay:** Henry Meyers.

This story concerns an aged priest who performs a modern miracle, only to realize that it is unappreciated. By another miracle he cancels the first one, but the whole thing brings happiness to two young lovers.

FBI in War and Peace

Cast: Not set. **Producer:** Robert S. Golden. **Director:** Frederick L. Collins. **Original:** Not set. **Screenplay:** Not set.

This story is built around the facts taken from the records of the Federal Bureau of Investigation that can now be published. In fiction form, it tells of the functions of this organization and its assistance to the United Statres in war and peace, citing several cases and how they were handled.

First Man in Tokyo

Cast: Not set. **Producer:** Jack Gross. **Director:** Not set. **Original:** J. Robert Bren and Gladys Atwater. **Screenplay:** J. Robert Bren.

A film which describes the exciting adventures of an American who was parachuted into Japan to set the groundwork for the invasion.

The Flying Yorkshireman

Cast: Barry Fitzgerald. **Producer:** William Dozier. **Director:** Not set. **Original:** Eric Knight. **Screenplay:** Not set.

A middle-aged Englishman who lives in retirement in California, suddenly decides to become a flier. He planes across the country, turns New York into a turmoil with his aerial antics, and eventually pilots himself and his wife back to their old home in England.

Gallant Weekend

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Not set. **Screenplay:** Frederick Kohner and Arnold Manoff.

A young marine sergeant in California for two days spends it at the home of a wealthy girl with whom he falls in love. Though she is engaged to a recuperating shell-shocked soldier, she finds herself attracted to the marine. The latter, from his experiences in the South Pacific, recalls a cure for the soldier's affliction. It is used and proves effective, and the leatherneck gallantly steps out of the girl's life, realizing the couple belongs together.

George White's Scandals of 1945

Cast: Gene Krupa and his band. **Producer:** Jack Gross. **Director:** Not set. **Original Screenplay:** Hugh Wedlock and Howard Snyder.

This film spots specialty acts, name bands, popular tunes and plenty of dancing, patterned after the Broadway re-

views as staged by George White, noted theatrical producer.

The Girl Rush

Cast: Frances Langford, Wally Brown, Alan Carney, Vera Vague, Cy Kendall, John Merton. **Producer:** John Auer. **Director:** Gordon Douglas. **Original:** Not set. **Screenplay:** Not set.

This comedy revolves around the efforts of a vaudeville troupe to raise enough money for a big show. They start on the Barbary Coast, but when gold is discovered at Sutter's Mill, they have no luck in prospecting for it. They go through many escapades to raise money, and when they finally succeed and their show is playing to a packed theatre, an announcement is made that gold is discovered elsewhere. Once more they're left to entertain an empty house.

Goin' to Town

Cast: Chester Lauck, Norris Goff, Barbara Hale, Florence Lake, Dick Elliott, Grady Sutton, Herbert Rawlinson. **Producer:** Frank Melford. **Director:** Leslie Goodwins. **Original Screenplay:** Charles E. Roberts and Charles R. Marion.

Duped by a couple of practical-joking oilmen into believing there is oil in Pine Ridge, Lum and Abner get the citizens to finance a well, which turns out a dud. In an effort to regain the money lost by their friends, they go to Chicago where they wind up outsmarting the city slickers.

The Greatest Gift

Cast: Cary Grant. **Producer:** David Hempstead. **Director:** Not set. **Original:** Not set. **Screenplay:** Marc Connelly.

A fantasy, in which Cary Grant portrays a young man so fed up with life he wishes for death. His wish is granted, and in death his spirit returns to his home town. There he learns the meaning of life and how sweet it is. He yearns to be alive again and because it is Christmas Eve, his second wish is granted. He returns to the living world to enjoy a new existence.

Having a Wonderful Crime

Cast: Pat O'Brien, Carole Landis, George Murphy, Lenore Aubert, Richard Martin, Gloria Holden. **Producer:** Robert Fellows. **Director:** Eddie Sutherland. **Original:** Based on novel by Craig Rice. **Screenplay:** Howard J. Green, Stewart Sterling and Parke Levy.

This mystery-comedy is about three amateur sleuths who attended a theatre where a magician makes a body disappear, and when it doesn't reappear a lot of excitement ensues and the trio are mixed up in it. A maze of surprises, such as a body in a trunk and a check for $50,000.00, and the near murder of one of the trio, follows through the film until all loose ends are tied together in a neat conclusion.

Home Again

Cast: Teresa Wright, Dana Andrews, Virginia Mayo, Walter Brennan, Constance Dowling, Farley Granger. **Producer:** Samuel Goldwyn. **Director:** Not set. **Original:** Not set. **Screenplay:** MacKinlay Kantor.

A story which depicts the experiences and problems confronting the sailors, soldiers and marines on their return to civilian life.

Home Is the Sailor

Cast: Loretta Young. **Producer:** David Lewis. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A domestic drama with the eternal triangle them in which a young society woman is faced with the problem of deciding between the two men in her life.

I Love That Boy

Cast: Eddie Cantor, Joan Davis. **Producer:** Not set. **Director:** Not set. **Original:** Not set. **Screenplay:** Craig Rice.

In this comedy laced with music, singing and dancing, Eddie Cantor is beset by a lovelorn Joan Davis who is out to get her man and breaks all the rules of the game in the process.

Invisible Army

Cast: John Wayne. **Producer:** Robert Fellows. **Director:** Not set. **Original:** William Gordon. **Screenplay:** Aeneas MacKenzie and Richard Landau.

John Wayne portrays an army colonel whose devotion to the cause of Filipino independence and resistance is inspired by a lifetime spent in the army service at the Philippines. The heroic resistance of the people of those islands, and their underground activities after the Jap invasion is the basis of the film's plot.

The Isle of the Dead

Cast: Boris Karloff, Marc Cramer, Ellen Drew, Alan Napier, Rose Hobart, Jason Robards, Ernest Dorian. **Producer:** Val Lewton. **Director:** Mark Robson. **Original Screenplay:** Ardel Wray and Josef Mischel.

This horror tale tells of a household of people on an island beset by a plague which kills them off one by one. But they believe a vampire to be responsible and accuse a girl, one of the residents, of being the evil force behind the deaths. She is saved from death by a young reporter who takes her from the island to safety.

It's a Pleasure

Cast: Sonja Henie, Michael O'Shea, Bill Johnson, Marie MacDonald, Iris Adrian, Peggy O'Neill, Cheryl Walker. **Producer:** David Lewis. **Director:** William A. Seiter. **Original:** Billy Wilder. **Screenplay:** Not set.

Filmed in Technicolor, this is the story of an ice skater who marries a worthless but irresistible ice hockey player. She sees him through his various escapades until one day he steps out of her life, thinking he is in the way of her success. She becomes a dancing and skating star and is eventually reunited with her husband.

Johnny Angel

Cast: George Raft. **Producer:** William Pereira. **Director:** Ray Enright. **Original:** Charles Gordon Booth. **Screenplay:** Steve Fisher.

A modern adventure story about the pirating of a gold-loaded ship traveling from Dakar to Havana. Murder, love and intrigue follow the ship on its course.

Lady Not Alone

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Not set. **Screenplay:** Harold Erickson.

The story of a 27-year-old divorcee, with a small son, who decides to marry again. Her ex-husband rushes from South America to stop her, but subsequent events prove to him his attitude is wrong and she is really in love, so he steps out of her life.

The Lie Detector

Cast: Not set. **Producer:** Sid Rogell. **Director:** Not set. **Original:** Hilda Gordon. **Screenplay:** Hilda Gordon.

This is a mystery thriller about the adventures of two criminal lawyers, a man and a woman, who solve a murder by diametrically opposed methods.

Man Alive

Cast: Pat O'Brien. **Producer:** Robert Fellows. **Director:** Not set. **Original:** Jerome Cady and John Tucker Battle. **Screenplay:** Parke Levy and Howard Green.

A man, believed to be dead, comes back to find his wife is having affairs of the heart with other men. Tracking them down to confront her with the evidence is the basis for the action of the film.

Marry at Leisure

Cast: Not set. **Producer:** David Hempstead. **Director:** Not set. **Original:** Virginia Lederer. **Screenplay:** Richard English.

A romantic comedy which concerns a young couple in love who have been keeping company for five years. Their friends contrive to get them married, but various obstacles upset their plans; one of them being the fact that his mother is against the idea and does her best to wreck it. But love wins out when the young twosome circumvent her protests.

The Master Race

Cast: George Coulouris, Stanley Ridges, Osa Massen, Carl Esmond, Nancy Gates, Helen Beverly, Morris Carnovsky. **Producer:** Robert S. Golden. **Director:** Herbert J. Biberman. **Original Screenplay:** Herbert J. Biberman, Ann Froelick and Rowland Leigh.

Set in a Belgian town occupied by Allied troops who are trying to restore order from chaos, this story takes place just before Germany's unconditional surrender. It deals with a Nazi-inspired plot to keep alive the master race and prepare for another war which is revealed and destroyed along with its instigators as Germany's defeat is heralded throughout the world.

My Pal Wolf

Cast: Sharyn Moffett, Jill Esmond, Una O'Connor, Claire Carleton, George Cleveland, Leona Maricle. **Producer:** Adrian Scott. **Director:** Alfred Werker. **Original:** Frederick Hazlitt Brennan. **Screenplay:** Lillie Hayward.

The story of a neglected little girl whose parents are too busy with their own affairs and leave her to the care of a cold governess. The child finds a huge dog which she befriends against the wishes of her governess who tries to get rid of the animal, who it is discovered, is a runaway army dog. He is returned to the proper authorities and a puppy is sent to the child to compensate for the loss.

Nevada

Cast: Bob Mitchum, Nancy Gates, Anne Jeffreys, Craig Reynolds, Guinn Williams, Richard Martin. **Producer:** Herman Schlom. **Director:** Edward Killy. **From a Story by:** Zane Grey **Screenplay:** Norman Houston.

The story of a two-fisted cowboy, who through his love of adventure, gets involved in a murder through the plotting of an unscrupulous citizen. He tracks down the real murderer with the help of his pals, and wins the girl he loves.

None But the Lonely Heart

Cast: Cary Grant, Ethel Barrymore, Jane Wyatt, June Duprez, Barry Fitzgerald, George Coulouris, Roman Bohnen. **Producer:** David Hempstead. **Director:** Clifford Odets. **Original:** Richard Llewellyn. **Screenplay:** Clifford Odets.

The dramatic story of a young man, who, in striving to raise himself and his mother from dire poverty, becomes involved with a gang of thieves. The course he takes results in tragedy for himself and death for his mother. Ultimately he realizes the futility of it all and starts out a-new.

None So Blind

Cast: Not set. **Producer:** Val Lewton. **Director:** Not set. **Original:** Mitchell Wilson. **Screenplay:** Not set.

A psychological drama involving a man who is infatuated with a married woman. Her husband is blind, and she convinces her lover the affliction is feigned and that he is planning to kill her. During the course of action, the other man learns the husband really is blind and she is the one who is plotting murder. Disillusioned, he leaves her.

Pan-Americana

Cast: Phillip Terry, Audrey Long, Robert Benchley, Eve Arden, Ernest Truex, Marc Cramer. **Producer-Director:** John H. Auer. **Original:** Fredrick Kohner and John H. Auer. **Screenplay:** Lawrence Kimble.

This comedy with a musical background, concerns members of the editorial staff of a pictorial magazine who visit the Latin-American countries for the purpose of doing a feature on their outstanding beauties. The boy meets the girl on the trip to Rio. Her fiance awaits her there but meanwhile she ties her fellow passenger into romantic knots which results in several complications, all finally ironed out with the story's end.

Portrait in Crimson

Cast: Not set. **Producer-Director:** Tim Whelan.



My Sincere Thanks . . .

Greer Garson

SIDNEY A. FRANKLIN

Metro-Goldwyn-Mayer

Original Screenplay: Stewart Sterling and Josef Mischel.

A murder mystery.

The Princess and the Pirate

Cast: Bob Hope, Virginia Mayo, Walter Brennan, Walter Slezak; Victor McLaglen, Marc Lawrence, Hugo Haas, Maude Eburne. **Producer:** Samuel Goldwyn. **Director:** David Butler. **Original:** Sy Bartlett. **Screenplay:** Don Hartman, Melville Shavelson and Everett Freeman.

A comedy adventure story in Technicolor, giving a new twist to the old pirate's tale. Bob Hope, as a phoney pirate, is pitted against a stormy ocean and a villainous buccaneer. Hope finds romance with a runaway princess, experiences a savage battle with brigands and covers himself with glory.

Prodigal Women

Cast: Not set. **Producer:** Harriet Parsons. **Director:** Not set. **Original:** Nancy Hale. **Screenplay:** DeWitt Bodeen.

Based on the best seller by Nancy Hale, this story deals with the lives and loves of a group of women from the time of the flapper era to the present day. The selfishness and vanity of one of the leading characters is responsible for untold misery and heartache to her own family and others around her.

Remember the Day

Cast: Not set. **Producer:** Robert Fellows. **Director:** Not set. **Original:** Kenneth Horan. **Screenplay:** Clements Ripley and Zoe Akins.

A story with a political background wherein two little girls have the opportunity of meeting famous politicians of the 1890s, because their father is a leading Republican in the state of Michigan. They have further adventures in Washington when he is elected to a high office there.

Riverboat Rhythm

Cast: Marcy McGuire, Glenn Vernon. **Producer:** Nat Holt. **Director:** Mark Robson. **Original:** Robert Faber. **Screenplay:** Hal Smith.

The story of a river showboat which goes aground near a night club. During the ensuing feud between the two places of entertainment, the skipper's daughter gets her first chance at schooling and rescues the showboat from oblivion by turning it into a place for the entertainment of high school pals.

The Robe

Cast: Not set. **Producer:** Frank Ross. **Director:** Mervyn LeRoy. **Original:** Lloyd C. Douglas. **Screenplay:** Not set.

Adapted from the Lloyd C. Douglas best seller of the same name, this picture has a religious setting, and relates the first 100 years of the Christian era.

Situation Out of Hand

Cast: Ginger Rogers. **Producer:** David Hempstead. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

In the crowded boom town of San Diego, a war worker and his family come upon an empty house into which they move without making any inquiries. Trouble starts when the wealthy young owner returns from a trip and finds his property occupied by strangers. But Ginger Rogers, the usurper's daughter, catches the fancy of the indignant landlord and eventually home is made sweet for everyone concerned.

The Spanish Main

Cast: Paul Henreid, Maureen O'Hara, Walter Slezak. **Producer:** Robert Fellows. **Director:** Frank Borzage. **Original Story:** Aeneas MacKenzie and Clements Ripley. **Screenplay:** George Yates.

Romantic saga of the pirate coast and swashbuckling galleon sailing days filmed in Technicolor.

Tall in the Saddle

Cast: John Wayne, Ella Raines, Audrey Long, George Hayes, Elisabeth Risdon, Ward Bond. **Producer:** Robert Fellows. **Director:** Edwin L. Marin. **Original:** Gordon Ray Young. **Screenplay:** Michael Hogan and Paul Fix.

The story of a fighting cowhand who attempts to solve the murder of a rancher. He becomes involved in two fights, a three-cornered romance and a second murder for which he is blamed. A stagecoach driver helps him find the real killer, and the cowboy makes his decision regarding which woman he'll marry.

That Man Alone

Cast: John Wayne, **Producer:** Robert Fellows. **Director:** Not set. **Original:** Borden Chase. **Screenplay:** Not set.

A blacksmith who returns from war, finds his wife has planned a life designed to keep him indoors and away from the horses he loves. Refusing to be confined, he takes his small daughter and embarks on a wandering life through the Oregon mountains and the great outdoors of the Northwest. Their adventures provide the basis for the story.

Those Endearing Young Charms

Cast: Laraine Day. **Producer:** Bert Granet. **Director:** Not set. **Original:** Edward Chodorov. **Screenplay:** Not set.

Based on the Broadway play by the same name, this story is about a buck private who makes the mistake of introducing his sweetheart to a dashing aviator. The flyer wins the girl's love and the G.I. is faced with the problem of wooing her back.

Tomorrow Is Forever

Cast: Claudette Colbert. **Producer:** David Lewis. **Director:** Not set. **Original:** Gwen Bristow. **Screenplay:** Not set.

Based on Gwen Bristow's novel, this picture covers a woman's life over a period of 25 years. She finds tragedy with the death of her first husband and great happiness through a new love and the rearing of her three children.

Tomorrow Is Here

Cast: Not set. **Producer:** Robert Fellows. **Director:** Not set. **Original Screenplay:** Pamela Harris.

A story which tells of the work being done in the physical and mental rehabilitation of American World War II veterans.

Two o'Clock Courage

Cast: Tom Conway, Ann Rutherford, Richard Lane, Emory Parnell, Jean Brooks, Bette Jane Greer. **Producer:** Ben Stoloff. **Director:** Anthony Mann. **Original:** Gelett Burgess. **Screenplay:** Robert E. Kent.

The story of a man who is slugged, loses his memory and learns he is involved in a murder of which he is suspected of committing. A girl taxi-cab driver with whom he falls in love and subsequently marries, helps him to regain his memory and establish his innocence.

Untitled

Cast: Gary Cooper, Loretta Young. **Producer:** Gary Gooper. **Director:** Stuart Heisler. **Original Screenplay:** Nunnally Johnson.

Located in the great southwest, this is the story of a frontier woman who pretends infatuation for a down-and-out cowboy in an effort to shield her real lover, a borderland bandit, hiding from pursuers in the hills. She finds herself faced with the necessity of deciding which man she loves most.

Welcome to the City

Cast: Not set. **Producer:** Adrian Scott. **Director:** Harold Clurman. **Original:** William Irish. **Screenplay:** Clifford Odets.

A young taxi dancer picks up a stranger and learns he is from her home town. Drawn to her, he confesses that, through hard luck, he was forced to rob one of his clients. She persuades him to return the money, after which they'll return to their home town to start life anew. They go to the client's home to pay back the money and find the man murdered. Both resolve to find the murderer before 6 a. m. Suspense and horror dodge their every step—but they succeed.

West of the Pecos

Cast: Bob Mitchum, Barbara Hale, Richard Martin, Rita Corday, Bruce Edwards, Bryant Washburn. **Producer:** Herman Schlom. **Director:** Edward Killy. **Original:** Story by Zane Grey. **Screenplay:** Norman Houston.

A meat packer's daughter brings her father to Texas for his health, and because of her havoc-creating beauty she is forced to don the disguise of a boy. The two-fisted cowboy she'd met en route to their ranch and fallen in love with, is unjustly accused of a murder, and they both participate in several gun fights and hard riding chases to track down the murderer; when they do, she reveals herself to the hero as the girl he loves.

Who Is My Love?

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Ruth McKenney, Richard Bransten.

The story of a woman who sees a murder committed. She meets the murderer and marries him five years later. She is ultimately forced to turn him over to the police because she realizes he will eventually kill her to protect himself, since she was the only one who saw the slayer's face.

The Woman in the Window

Cast: Edward G. Robinson, Raymond Massey, Edmond Breon, Joan Bennett, Arthur Loft, Dan Duryea. **Producer:** Nunnally Johnson. **Director:** Fritz Lang. **Original:** Not set. **Screenplay:** Nunnally Johnson.

Located in New York is this murder drama of a sedate college professor, a home-loving family man who becomes involved in a slaying through an innocent visit to a girl's apartment. The film depicts the metamorphosis of an upright, respectable citizen to a desperate, conniving criminal who finds his only escape is death.

The Wonder Man

Cast: Danny Kaye, Virginia Mayo, Vera-Ellen, Steve Cochran, Virginia Mayo, S. Z. Sakall, Bertha Belmore, Otto Kruger. **Producer:** Samuel Goldwyn. **Director:** Bruce Humberstone. **Original:** Not set. **Screenplay:** Not set.

Danny Kaye portrays the roles of identical twins, Buzzy, a night club entertainer, and Edwin, a studious bookworm. Involved with gangsters, Buzzy is killed; his spirit seeks out Edwin and together they plan to find the murderer. Buzzy's spirit gets Edwin into all sorts of situations and complications but the murderer is brought to justice and Buzzy retires in peace.

Wyoming

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Zane Grey. **Screenplay:** Frank Gruber.

An outdoor western drama, based on the novel by Zane Grey.

Zombie on Broadway

Cast: Bela Lugosi, Wally Brown, Alan Carney, Anne Jeffreys, Sheldon Leonard, Frank Jenks, Russel Hopton. **Producer:** Ben Stoloff. **Director:** Gordon Douglas. **Original:** Robert Faber, Charles Newman. **Screenplay:** Lawrence Kimball.

This comedy concerns the efforts of two enterprising press agents to obtain a genuine zombie as the feature attraction for a night club floor show.

20th CENTURY-FOX

A Bell for Adano

Cast: William Bendix, Gene Tierney, John Hodiak, Hugo Haas. **Producer:** Louis D. Lighton. **Director:** Henry King. **Original:** Novel by John Hershey. **Screenplay:** Norman Reilly Raine.

A screen adaptation of the best seller by the same name. It is the story of the allied military government in Italy, and



K A Y
K Y S E R

and

His College of Musical Knowledge

ON TOUR EXCLUSIVELY
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of the man who was appointed to lead in the rehabilitation of a section of that country. Though a benevolent executive, he meets with opposition as well as co-operation. The reaction of the citizens to his rule is the basis of the film's action.

The Big Noise

Cast: Stan Laurel, Oliver Hardy, Doris Merrick, Arthur Space, Veda Ann Borg, Bobby Blake, Frank Fenton. **Producer:** Sol M. Wurtzel. **Director:** Mal St. Clair. **Original Screenplay:** W. Scott Darling.

A farce with Laurel and Hardy as two amateur detectives hired to guard a new bomb invention. After numerous escapades dealing with crooks who try to steal the bomb, a wild chase ensues. The two comics wind up in an airplane with the explosive which they accidentally drop. It makes a direct hit on an enemy submarine, thereby proving its merit. The war department buys the invention while the boys go into business as full-fledged detectives.

Billy Rose's Diamond Horseshoe

Cast: Betty Grable, Dick Haymes, Beatrice Kay, William Gaxton, Phil Silvers, Carmen Cavallero, Dorothy Day. **Producer:** William Perleberg. **Director:** George Seaton. **Original Screenplay:** George Seaton.

A medical student decides he wants to become a song and dance man like his father at Billy Rose's Diamond Horseshoe. He meets its star, Betty Grable, who, with others of the cast, persuades him to return to school. The ensuing complications are eventually ironed out and Betty marries the student who gets his medical degree.

Bon Voyage

Cast: Jane Ball, Joan Blondell, Jeanne Crain, Glen Langan, C. Aubrey Smith, Jane Nigh, Richard Crane. **Producer:** William Bacher. **Director:** Lee Strassberg. **Original:** Josephine Lawrence's "Tower of Steel." **Screenplay:** Not set.

Set in the heart of New York's business world is this story of a group of wartime career women, all employed in a suite of law offices in a Manhattan skyscraper. Their loves and fears and ambitions are revealed as they clash over the love of one man who is overseas.

Circumstantial Evidence

Cast: Preston Foster. **Producer:** William Girard. **Director:** John Larkin. **Original:** Not set. **Screen-** Not set. **Screenplay:** Not set.

This murder mystery tells how a man, unjustly accused of a crime, is caught in a web of events that nearly convict him.

Claudia and David

Cast: Robert Young, Dorothy McGuire. **Producer:** William Perleberg. **Director:** Not set. **Original:** Rose Franken. **Screenplay:** Not set.

Based on the original story by Rose Franken is this film with Robert Young as David and Dorothy McGuire as Claudia, and is a follow up of the previously-made "Claudia." It is about the very human goings-on in the life of a young happily married couple.

Col. Effingham's Raid

Cast: Charles Coburn, Joan Bennett. **Producer:** Lamarr Trotti. **Director:** Irving Pichel. **Original:** Story by Berry Fleming. **Screenplay:** Lamarr Trotti.

Charles Coburn portrays a retired army officer who comes to a small town where his nephew runs the local newspaper. Coburn takes the job as political columnist on the sheet and subsequently exposes and smashes the town's political machine.

The Dolly Sisters

Cast: Betty Grable, Alice Faye, John Payne. **Producer:** George Jessel. **Director:** Irving Cummings. **Original:** Not set. **Screenplay:** Not set.

The story of the stage career of the Dolly Sisters and their experiences that led them up to big time vaudeville.

Fallen Angel

Cast: Not set. **Producer:** Otto Preminger. **Director:** Not set. **Original:** Marty Holland. **Screenplay:** Marion Parsonnet.

Adapted from a still unpublished novel, this is a tale of murder and intrigue. A young man in trouble goes to a small town in California to start anew. He meets a little hash-slinger and both of them plot to get the $10,000 a local girl has inherited. The schemers agree he'll marry the girl, and he does, but shortly after, when the little waitress is found murdered and a New York cop comes to investigate, the young man finds himself in a whirl.

Farmer Takes a Wife

Cast: Not set. **Producer:** Robert Bassler. **Director:** Not set. **Original:** Not set. **Screenplay:** Ben Simkhovitch.

Set in the year 1850 with the Erie Canal as a background, this is a story of a young man who owns a riverboat on which he hauls cargo down the canal to various towns. He is torn between his love for the canal and his desire to own a farm. A young, headstrong woman is instrumental in helping him to decide.

Fighting Lady

Cast: Naval personnel. **Producer:** Louis De Rochemont. **Original:** Idea by Capt. H. B. Miller, USNR, Bureau of Aeronautics. **Commentary:** Written by John Stewart Martin, voiced by Lieut. Robert Taylor, USNR.

Photographed in Technicolor by naval photographers under supervision of Lieut. Dwight Long and Comdr. Edward Steichen, USNR, this picture brings to the American public what life is like aboard an aircraft carrier in the height of battle. Produced with the permission and cooperation of the navy department, it is a film that shows actual battle scenes in the South Pacific area, and formations of enemy planes ready for combat as they attack the Fighting Lady.

Hangover Square

Cast: Laird Cregar, George Sanders, Linda Darnell, Reginald Gardiner, Faye Marlow, Alan Napier. **Producer:** Robert Bassler. **Director:** John Brahm. **Screenplay:** Not set.

Laird Cregar portrays a London composer, brilliant and respected, who has homicidal tendencies during mental lapses. He commits two murders and is suspected only by the doctor who knows his case. The murderer brings about his own destruction, just as his greatest concerto is being played for the first time.

In the Meantime, Darling

Cast: Jeanne Crain, Frank Latimore, Eugene Pallette, Mary Nash, Gale Robbins, Jane Randolph, Heather Angel, Elizabeth Risdon. **Producer-Director:** Otto Preminger. **Original Screenplay:** Arthur Kober and Michael Uris.

Located in a small army town is this tale of an officer's bride, slightly pampered, who is forced to reside in a crowded dilapidated hotel along with other army wives. She learns about life through many mistakes and humiliations but emerges a stronger person, able to face the moment of the final goodby.

Irish Eyes Are Smiling

Cast: Monty Woolley, Dick Haymes, June Haver, Anthony Quinn, Beverly Whitney, Maxie Rosenbloom, Veda Ann Borg. **Producer:** Damon Runyon. **Director:** Gregory Ratoff. **Original:** E. A. Ellington. **Screenplay:** Earl Baldwin and John Tucker Battle.

In 1911 in Cleveland a composer is trying unsuccessfully to plug his tunes; while in the same town, a chorus girl dreams of being a star. The two meet and from there on they struggle through hard knocks, past hardboiled critics and honky-tonks to attain success in New York's Palace, where his songs become famous and she heads the show.

Jean Valjean

Cast: Not set. **Producer:** William Perleberg. **Director:** Not set. **Original:** Victor Hugo. **Screenplay:** Not set.

A saga, taken from Victor Hugo's "Les Miserables," in which the harrowing experiences of the leading character, Jean Valjean, are related.

The Keys of the Kingdom

Cast: Gregory Peck, Thomas Mitchell, Vincent Price, Ruth Nelson, Peggy Ann Garner, Sir Cedric Hardwicke. **Producer:** Joseph Mankiewicz. **Director:** John Stahl. **Original:** Novel by A. J. Cronin. **Screenplay:** Joseph Mankiewicz, Nunnally Johnson.

From the popular novel by the same name, this screenplay brings to life the character of Father Francis Chisholm "who bumped his head so often and so hard in his strivings after God." After a lifetime of service in China to humanity he retires to an unpretentious parish house in his native Scotland.

Laura

Cast: Gene Tierney, Dana Andrews, Clifton Webb, Judith Anderson, Vincent Price, Dorothy Adams. **Producer-Director:** Otto Preminger. **Original:** Vera Caspary. **Screenplay:** Jay Dratler.

A murder mystery in which a wrong murder is committed, and the young woman thought to be dead appears on the scene to startle the slayer. The police detective handling the case tracks down the guilty one; prevents him from committing a second crime and wins Laura, who has twice escaped a horrible death.

Miss Pilgrim's Progress

Cast: Not set. **Producer:** William LeBaron. **Director:** Not set. **Original:** Frederica and Ernest Maas. **Screenplay:** Not set.

This story is laid in 1873 and is about a man who invents a typewriter and hires a girl to demonstrate it.

Molly, Bless Her

Cast: Gracie Fields, Monty Woolley. **Producer:** Robert Bassler. **Director:** Not set. **Original:** Frances Marion. **Screenplay:** Not set.

A screen biography of Marie Dressler, with Gracie Fields in the title role.

Moss Rose

Cast: Not set. **Producer-Director:** Howard Hawks. **Original:** Not set. **Screenplay:** Not set.

Produced in England this is a murder mystery dealing with the slaying of a music hall queen.

The Night the World Shook

Cast: Not set. **Producer:** Andre Daven. **Director:** Not set. **Original:** Jacques Companez. **Screenplay:** Not set.

The story of a man, sent to prison, who becomes a hero when an earthquake causes havoc.

Nob Hill

Cast: Joan Bennett, George Raft, Vivian Blaine, Peggy Ann Garner, Alan Reed, J. Farrell MacDonald, Don Costello. **Producer:** Andre Daven. **Director:** Henry Hathaway. **Original:** Eleanor Griffin. **Screenplay:** Not set.

This is the story of the Barbary Coast and a saloon keeper, George Raft, who finds himself the adopted uncle of a little girl from Ireland. The lass is responsible for his meeting aristocratic Joan Bennett from Nob Hill, and he steps out of his class to win her, but returns to his own kind, a wiser and happier man.

Rickenbacker—Story of an American

Cast: Not set. **Producer:** W. R. Wheehan. **Director:** Lloyd Bacon. **Original Screenplay:** Jerome Cady and John Battle.

Based on the exploits of Eddie Rickenbacker, flying ace of World War I, and successful industrialist of the present day.

A Royal Scandal

Cast: Charles Coburn, Tallulah Bankhead, Anne Baxter, William Eythe, Vincent Price, Mischa Auer. **Producer:** Ernst Lubitsch. **Director:** Otto Preminger. **Original:** Lijos Biro and Mechior Lenayee. **Screenplay:** Joseph Mankiewicz.

This is about Catherine the Great of Russia who had many loves and one of them was a young man who cared only

Charles Koerner



for one of the ladies in waiting. The romantic two are saved from the wrath of the empress when the ambassador to Paris visits the court and Catherine's heart has another change.

Sitting Bull

Cast: Not set. **Producer:** Bryan Foy. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A story which brings to life the great Indian chief, Sitting Bull, and tells of the role he played in America's history.

Something for the Boys

Cast: Carmen Miranda, Michael O'Shea, Vivian Blaine, Phil Silvers, Sheila Ryan, Perry Como, Glenn Langdon. **Producer:** Irving Starr. **Director:** Louis Seiler. **Original:** Musical Comedy by Herbert and Dorothy Fields. **Screenplay:** Robert Ellis, Helen Logan and Frank Gabrielson.

This musical comedy deals with three cousins who meet for the first time when they jointly inherit a plantation in Georgia. When their anticipated "Gone-With-the-Wind" mansion turns out to be a down-at-the-heels domicile, they decide to convert it into a home for soldiers and their wives. The members of the household from then on, become involved in several marital situations.

The Spider

Cast: Not set. **Producer:** Ben Silvey. **Director:** Not set. **Original:** Not set. **Screenplay:** Anthony Coldewey.

A murder mystery.

Sunday Dinner for a Soldier

Cast: Anne Baxter, John Hodiak, Charles Winninger, Billy Cummings, Jane Darwell, Connie Marshall. **Producer:** Walter Morosco. **Director:** Lloyd Bacon. **Original:** Martha Cheavens. **Screenplay:** Wanda Tuchock and Melvin Levy.

The story is of an impoverished but spiritually-rich family who live on a houseboat in a lagoon on the outskirts of a Florida town. A lonely soldier who comes for Sunday dinner, becomes one of the family and leaves for overseas happy in the thought that he has "folks" and a girl waiting for him.

Sweet and Lowdown

Cast: Benny Goodman and his band, Linda Darnell, Lynn Bari, Jack Oakie, James Cardwell, Allyn Joslyn. **Producer:** William LeBaron. **Director:** Archie Mayo. **Original:** Richard English and Edward Haldeman. **Screenplay:** Richard English.

This musical film concerns swing musicians and their wives and girl friends. A talented young trombonist with his own band becomes a hit too rapidly. His swelled head and ego are brought back to normal proportions through a series of experiences with others of the troupe which brings him sharply back to earth.

Thunderhead—Son of Flicka

Cast: Roddy McDowall, Preston Foster, Rita Johnson, Diana Hale, James Bell, Carleton Young, Flicka. **Producer:** Robert Bassler. **Director:** Lewis King. **Original:** Mary O'Hara. **Screenplay:** Dwight Cummins and Dorothy Yost.

The western mountains and valleys of America are the setting for the adventures of a boy and his horse. The two companions are finally separated when the lad realizes that his pet longs to be free to roam the wilderness, so releases him.

A Tree Grows in Brooklyn

Cast: Dorothy McGuire, Joan Blondell, Lloyd Nolan, James Dunn, James Gleason, Ted Donaldson, Peggy Ann Garner. **Producer:** Louis D. Lighton. **Director:** Elia Kazan. **Original:** Novel by Betty Smith. **Screenplay:** Credit not set.

A screen adaptation of the Betty Smith best seller with the familiar characters of the book brought to life. It is the story of a typical American family living in a Brooklyn tenement district, and revolves about their plights, daily experiences, disappointments and dreams during the span of a generation.

Typhoon

Cast: Not set. **Producer:** Ernst Lubitsch. **Director:** Not set. **Original:** Barrie Lyndon. **Screenplay:** Melchior and Thomas Lengyel.

Dating back to 1905 this film relates how, even at that time, Japan was planning world domination. They cunningly circulated their countrymen throughout the world, having them enter various countries as students. The story stresses the long history of Japanese duplicity.

The Voodoo Mystery

Cast: Sheila Ryan. **Producer:** William Girard. **Director:** Robert Webb. **Original:** Not set. **Screenplay:** Not set.

A whodunit, backgrounded in black magic and the occult, and a romantic twosome who won out over the forces of evil.

Waltz Me Around Again, Willie

Cast: John Payne, Monty Woolley, Gracie Fields, Joan Bennett. **Producer:** William Le Baron. **Director:** Lloyd Bacon. **Original:** Laszlo Vadany and Montague Banks. **Screenplay:** Ring Lardner jr.

A comedy with music, in which the daughter of a music hall queen marries into New York society.

The Web

Cast: Not set. **Producer:** Ben Silvey. **Director:** Not set. **Original:** Coles Trapwell and James Fisher. **Screenplay:** Luis G. Basurto.

The story of a prison warden whose son becomes an inmate of the penitentiary.

Where Do We Go From Here?

Cast: Fred MacMurray, June Haver, Joan Leslie, Otto Preminger, Alan Mowbray, Herman Bing. **Producer:** William Perleberg. **Director:** Gregory Ratoff. **Original Screenplay:** Sig Herzig and Morrie Ryskind.

This fantasy is about a 4F who finds a lamp while he is sorting metal in a scrap drive. He rubs the lamp and a genie appears who takes him on several adventures in America's history, including a visit with George Washington. When they return to the present, he gets what he wants most; the genie helps him get into the marines.

White Collar Girl

Cast: Not set. **Producer:** William Perleberg. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

The story of the experiences and romances of a typical American office worker.

Winged Victory

Cast: Sgt. Mark Daniels, Pvt. Lon McCallister, Cpl. Don Taylor, Jo-Carroll Dennison, Geraldine Wall. **Producer:** Darryl F. Zanuck. **Director:** George Cukor. **Original:** Moss Hart. **Screenplay:** Jerome Cady.

This is the screen adaptation of the stage play with the original military cast. It tells the story of a crew of men from the time they become air corps cadets to their flights in the South Pacific in their ship called "Winged Victory."

UNITED ARTISTS

Bedside Manner

Cast: Not set. **Producer-Director:** Andrew Stone. **Original:** Robert Carsons. **Screenplay:** Frederick Renaldo, Robert Lees, and Frederick Jackson.

An attractive young woman doctor, who plans to do research work in a large Chicago hospital, goes to visit her uncle in a small industrial town. He is also a doctor and is very anxious to keep her as his assistant, so he devises ways and means to hold her there. He instigates a romance between her and a handsome factory worker who has a fear complex, and by the time she cures him she discovers she is in love, and what's more, has grown fond of the town and its people.

Blood and Guts

Cast: Charles Bickford. **Producer:** Hunt Stromberg. **Director:** Not set. **Original Screenplay:** Bob Considine, Edward Hall and Robert C. Richards.

A story of World War II, based on the heroic deeds of the American tank commander whose slashing attack in mid-France, north to the German border, made headlines everywhere.

Blood on the Sun

Cast: James Cagney, Sylvia Sidney, James Bell, Wallace Ford. **Producer:** William Cagney. **Director:** Frank Lloyd. **Original:** Garrett Fort. **Screenplay:** Lester Cole and Ring Lardner jr.

Timed just before the attack on Pearl Harbor, this story is localed in Japan. James Cagney, as a reporter on an American newspaper in Tokyo, aids in a plot to smuggle the Tanaka Plan out of Japan.

Borrowed Night

Cast: Not set. **Producer:** Samuel Bronston. **Director:** Lewis Milestone. **Original:** Oscar Raye. **Screenplay:** Not set.

A story of French resistance against the Nazi aggressor, in which patriots forced into the German army pretend illness to keep from fighting, and then make their escape. They are directed by the French underground whom they eventually join and aid in a revolt to overthrow the enemy.

Brewster's Millions

Cast: June Havoc, Neil Hamilton, John Litel, Dennis O'Keefe, Eddie Rochester Anderson, Gail Patrick, Helen Walker, Garry Moore. **Producer:** Edward Small. **Director:** Allan Dwan. **Original:** Winchell-Smith stage play. **Screenplay:** Not set.

Based on the Broadway comedy-farce by the same name, this story concerns a young man who inherits eight million dollars with the proviso he must spend one million dollars in sixty days before he can inherit the balance. Getting rid of that huge sum involves the heir in a maze of speedy events and escapades.

The Daltons Ride Again

Cast: Not set. **Producer-Director:** Ford Beebe. **Original:** Not set. **Screenplay:** Not set.

A sequel to "When the Dalton's Rode," filmed several years ago and concerns the gang of desperadoes whose exploits created havoc in early western days.

Decision

Cast: Walter Huston. **Producer:** Samuel Bronston. **Director:** Julien Duvivier. **Original:** Edward Chodorov. **Screenplay:** Not set.

Based on the New York play by the same name, this story deals with a returned soldier who discovers he must make as desperate a fight against fascism at home as he did abroad. In this, he fights side by side with his sweetheart and his father who had started the crusade.

Delightfully Dangerous

Cast: Jane Powell, Constance Moore, Ralph Bellamy, Morton Gould, Arthur Treacher, Louise Beavers, Chris Drake. **Producer:** Charles Rogers. **Director:** Arthur Lubin. **Original:** Not set. **Screenplay:** Not set.

In this musical comedy, Constance Moore is a cultured burlesque queen, and her younger sister, Jane Powell, is a student of classical music; their diverse tastes create conflict, though Jane adores her older sister. A theatrical producer, Ralph Bellamy, sends the young girl to music school and eventually places her in one of his shows along with Connie whom he takes out of burlesque.

Driftwood

Cast: Not set. **Producer:** Arnold Pressburger. **Director:** Leonide Moguy. **Original:** Not set. **Screenplay:** Not set.

The story of two sisters, one of whom is married and seeks custody of the illegitimate child of her unmarried sister, so her husband, who has been away for several months, will think the baby is theirs.

1940—"KITTY FOYLE" starring GINGER ROGERS

1941—"JOAN OF PARIS" starring PAUL HENREID
MICHELE MORGAN

1942—"THE SKY'S THE LIMIT" starring FRED ASTAIRE
JOAN LESLIE

"FLIGHT FOR FREEDOM" starring ROSALIND RUSSELL
FRED MacMURRAY

1943—"MR. LUCKY" starring CARY GRANT

"TENDER COMRADE" starring GINGER ROGERS

David Hempstead

PRODUCER

R K O
RADIO
PICTURES

1944—

"NONE BUT THE LONELY HEART"
Starring CARY GRANT
with ETHEL BARRYMORE

"THE GREATEST GIFT"
Starring CARY GRANT

A PICTURE, STILL UNTITLED
Starring GINGER ROGERS

The ruse is successful until the single sister decides she can't live without her baby.

G.I. Joe

Cast: Not set. **Producer:** Lester Cowan. **Director:** William Wellman. **Original:** Ernie Pyle. **Screenplay:** Not set.

Adapted from Ernie Pyle's "Here Is Your War," is this story which carries the human interest side of the conflict as seen by Pyle throughout the European theatre where the correspondent lived and fought with thousands of American soldiers. Their dreams, fears, hates and loves are herein related, along with the many humorous moments that lightened the dismal, fighting days.

The Great John L.

Cast: Linda Darnell, Greg McClure, Barbara Britton, Wallace Ford, Robert Barrat, Otto Kruger, Lee Sullivan. **Producer:** Frank Mastroly, James Edward Grant. **Director:** Frank Tuttle. **Original:** Not set. **Screenplay:** Not set.

A film based on the life of the famed heavyweight champion, John L. Sullivan.

Hold Autumn in Your Hands

Cast: Zachary Scott, Betty Fields, J. Carrol Naish, Beulah Bondi, Percy Kilbride, Blanche Yurka, Norman Lloyd. **Producer-Director:** Jean Renoir. **Original:** Novel by George Sessions Perry. **Screenplay:** Not set.

This is a dramatic tale, backgrounded by the cotton fields of Texas. It tells of a man whose conquest of nature brings him at odds with his own emotions, and of his wife who faithfully follows him into his world of do-or-die ambition.

I'll Be Seeing You

Cast: Joseph Cotten, Ginger Rogers, Shirley Temple. **Producer:** Dore Schary. **Director:** William Dieterle. **Original:** Radio sketch by Charles Martin. **Screenplay:** Marion Parsonnet.

A film with a rehabilitation theme centering around a service man on furlough from an army hospital and a girl who has a two-week Christmas leave from prison for good behavior. The soldier, a neuropsychiatric, falls in love with the young prisoner and is eventually cured She returns to prison knowing he will wait for her.

Insincerely Yours

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

Remake of comedy filmed several years ago under the title "The Greeks Had a Word for It."

It's in the Bag

Cast: Fred Allen, Robert Benchley, Binnie Barnes, Gloria Pope, William Terry, Emory Parnell, George Cleveland, Jerry Colonna, Jack Benny, Rudy Vallee, William Bendix, John Carradine, Sidney Toler, Ed Gargan, Don Ameche, Victor Moore. **Producer:** Jack H. Skirball. **Director:** Richard Wallace. **Original:** Not set. **Screenplay:** Not set.

In this comedy, Fred Allen is married to Binnie Barnes. Fred is an impresario of a flea circus, while Robert Benchley plays the part of a pest exterminator. When Allen's daughter, Gloria Pope, gets romantic notions about the exterminator's son, portrayed by William Terry, they all become involved in a mass of conflicting antics.

Kate Fennigate

Cast: Not set. **Producer:** Edward Small. **Director:** Not set. **Original:** Booth Tarkington. **Screenplay:** Aben Finkel.

The story of the conflict between a good woman and a bad one, and their struggle over a man they both love who is the husband of the respected young lady.

The Life of Houdini

Cast: Not set. **Producer:** Dore Schary. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

The screen biography of the world-famous magician and a detailed account of his career.

The Life of Sarah Bernhardt

Cast: Not set. **Producer:** David O. Selznick. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A picture which depicts the dramatic life of the great tragedian, Sarah Bernhardt, and how she influenced the lives of all who knew her.

My Wild Irish Rose

Cast: Not set. **Producer:** Charles R. Rogers. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

The life story of Chauncy Olcott who penned the popular Irish tune which is the film's title.

O'Brien's Navy

Cast: Not set. **Producer:** Harry Joe Brown. **Director:** Not set. **Original:** Commander Dan Campbell. **Screenplay:** Lieut. Tom Reed, USNR.

Made with the cooperation of the coast guard, this is the history of that branch of government service from the time of Alexander Hamilton to the present day.

The Old West

Cast: Not set. **Producer:** Harry Joe Brown. **Director:** Not set. **Original:** Not set. **Screenplay:** Sylvia Thalberg.

A historical saga built around the life of Frederick Remington, the painter, whose pictures brought to life the beauty of the great west.

Only the Valiant

Cast: Not set. **Producer:** William Cagney. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

A story of the early days in the west in which the leading character is a soldier in the American army, fighting the Indian wars.

Port Royal

Cast: Not set. **Producer:** William Cagney. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

An adventure story of the Spanish Main in the days when Port Royal was the rendezvous of the pirates.

The Red Pony

Cast: Not set. **Producer:** Samuel Bronston. **Director:** Lewis Milestone. **Original:** John Steinbeck. **Screenplay:** Not set.

An outdoor story of the adventures of a boy and his pony.

So Little Time

Cast: Joseph Cotten. **Producer:** Dore Schary. **Director:** Not set. **Original:** Novel by J. P. Marquand. **Screenplay:** Not set.

This is a modern story of the conflicts and emotional upsets that confront people in the present day. It delves into the lives of many people—a Hollywood actress, a New York playwright, a war correspondent and those close to them. Though at first they are unaware of each other's existence, a web of events brings them together to share a common bond.

Spellbound

Cast: Ingrid Bergman, Gregory Peck, Rhonda Fleming, Michael Chekhov, John Emery, Donald Curtis, Leo G. Carroll, Addison Richard. **Producer:** David O. Selznick. **Director:** Alfred Hitchcock. **Original:** Story by Frances Beeding. **Screenplay:** Ben Hecht.

Ingrid Bergman portrays a psychiatrist in a sanitorium. She and the rest of the staff await the arrival of the new head, Doctor Edouardes. Gregory Peck, amnesia victim, arrives and is mistaken for the doctor until the murdered body of Edouardes is found. Suspected of the murder, Peck flees from the hospital followed by Miss Bergman who is determined to cure him and save him from the police. She applies psychiatric treatment and in the action that follows, subsequent events conclude in a surprising denouement.

The Star Rover

Cast: Not set. **Producer:** Samuel Bronston. **Director:** Not set. **Original:** Jack London. **Screenplay:** Not set.

Based on the Jack London novel, this story concerns a man who visions himself living in various periods of time and is confronted with the same problems as those who lived during those historical eras.

Tarzan and the Amazons

Cast: Johnny Weissmuller, Brenda Joyce, Shirley O'Hara, Johnny Sheffield, Henry Stephenson, Edgar Barrier, Barton MacLane. **Producer:** Sol Lesser. **Director:** Kurt Neumann. **Original:** Edgar Rice Burroughs. **Screenplay:** Not set.

Tarzan tries to prevent a group of scientists from intruding on a tribe of Amazons who have an accumulation of vast treasures. But Tarzan's son leads the men to the tribe, where they are held captive and killed. Tarzan races to the rescue in time to save his son.

Ten Little Indians

Cast: Not set. **Producer-Director:** Rene Clair. **Original:** Novel by Agatha Ghristie. **Screenplay:** Dudley Nichols.

Based on the murder mystery, "Then There Were None," by Agatha Christie, this picture deals with a group of people summoned by a mysterious method, to a home on an island. During the course of action, every person is murdered because of some sin he has committed in the past. The murderer feels himself to be the man to "play God" and punish them.

This Crazy Lovely World

Cast: Not set. **Producer:** Eric Pommer. **Director:** Not set. **Original:** Ladislas Fodor. **Screenplay:** Not set.

Adapted from the stage play is this comedy romance which speculates on what the postwar world will have to offer in the way of new gadgets, new customs, innovations and surprise inventions. But love and romance will be as they were in the good old days.

Three Is a Family

Cast: Marjorie Reynolds, Charlie Ruggles, Fay Bainter, Arthur Lake, Helen Broderick, Jeff Donnell, Hattie McDaniel. **Producer:** Sol Lesser. **Director:** Edward Ludwig. **Original:** Phoebe and Henry Ephron. **Screenplay:** Harry Chandlee and Sol Lesser.

The housing and husband shortage is the basis for this comedy concerning a navy wife, mother of twins, who goes home to live with her parents and other relatives in an apartment. The father adds to the subsequent confusion by investing their savings in a war plant while his wife decides to buy a home with the money. The investment proves successful and all ends well.

Tomorrow the World

Cast: Fredric March, Betty Fields, Joan Carroll, Agnes Moorehead, Skippy Homeier. **Producer:** Lester Cowan. **Director:** Leslie Fenton. **Original:** James Gow and Arnaud D'Usseau. **Screenplay:** Ring Lardner jr. and Leopold Atlas.

Based on the Broadway stage play, this picture concerns a 12-year-old Nazi who come to live with his relatives in the middle west and tries to inflict his ideology on all those around him. He succeeds in creating confusion and unhappiness, and the family finally decides he must go. But a young Jewish schoolteacher, Betty Fields, explains why they must let him stay; because if one young Nazi can defeat them, how are they going to manage twelve million?

The Tuckers of Texas

Cast: Zachary Scott. **Producer:** Jean Renoir. **Director:** Not set. **Original:** George Sessions. **Screenplay:** Not set.

A drama concerning a young, hardworking sharecropper in Texas; his love for his wife and children and his devotion to the soil from which he wrests their living.

Two Yanks in Paris

Cast: Dennis O'Keefe, William Bendix. **Pro-**

With Every
Best Wish Always

HARRY SHERMAN

ducer: Edward Small. **Director:** Allan Dwan. **Original:** Not set. **Screenplay:** Not set.

This is a sequel to "Abroad With Two Yanks," and depicts some more adventures of the two incorrigibles, this time in Paris.

Valley of the Moon

Cast: Not set. **Producer:** Samuel Bronston. **Director:** Not set. **Original:** Jack London. **Screenplay:** Not set.

The screen adaptation of Jack London's popular novel of romance and adventure in the great outdoors.

A Walk in the Sun

Cast: Dana Andrews. **Producer:** Samuel Bronston. **Director:** Lewis Milestone. **Original:** Harry Brown. **Screenplay:** Robert Rossen.

Dana Andrews plays a noncommissioned officer who is forced to take command of his unit when all of the officers are killed as the Yanks take a beachhead in Italy. The innate resourcefulness of the average American soldier is portrayed in this film through the medium of Andrews who successfully leads his buddies through harrowing experiences.

UNIVERSAL

Accidental Hero

Cast: Not set. **Producer:** Gene Lewis. **Director:** Not set. **Original:** Robert Gerson. **Screenplay:** M. Coates Webster.

A comedy about a returning service man.

Babes on Swing Street

Cast: Ann Blyth, Peggy Ryan, Andy Devine, Leon Errol, Anne Gwynne, Kirby Grant, June Preisser, Alma Kruger. **Producer:** Bernard Burton. **Director:** Edward Lilley. **Original:** Brenda Weisberg. **Screenplay:** Howard Dimsdale and Eugene Conrad.

A group of poor youngsters obtain scholarships to an institute of music but cannot afford to pay the minimum fee required. They secure the use of a hall and convert it into a night club for teensters. After many setbacks they finally stage their floor show and it is so successful they make enough money to enter the music school.

Beyond the Pecos

Cast: Rod Cameron, Eddie Dew, Fuzzy Knight, Jennifer Holt, Ray Whitley, Eugene Stutenroth, Robert Homans. **Producer:** Oliver Drake. **Director:** Lambert Hillyer. **Original:** Not set. **Screenplay:** Not set.

Two young westerners are feuding over ranchlands on which oil has been discovered, and over a girl they both love. When a gang of crooks plot to get the rich land for themselves, the girl pursuades the two men to patch up their quarrel and save the property. They join forces and after a long chase, fast riding and gunplay, the thieves are routed.

Bowery to Broadway

Cast: Maria Montez, Turhan Bey, Susanna Foster, Jack Oakie, Donald Cook, Louise Allbritton, Andy Devine. **Producer:** John Grant. **Director:** Charles Lamont. **Original:** Not set. **Screenplay:** Not set.

The story revolves around the rivalry between two Bowery showmen at the turn of the century. Each tries to outdo the other in presenting a more novel entertainment which serves to introduce several song and dance acts. A galaxy of the studio's stars appears in the film.

Can't Help Singing

Cast: Deanna Durbin, Robert Paige, David Bruce, Akim Tamiroff, Leonid Kinsky, Ray Collins. **Producer:** Felix Jackson. **Director:** Frank Ryan. **Original Screenplay:** Lewis R. Foster and Frank Ryan.

The story of an impetuous girl during the gold rush days of '49 who traveled across the country to find the man she was forbidden to see and arrived at her destination in love with the man who had brought her westward.

The Cat Creeps

Cast: Not set. **Producer-Director:** Ford Beebe. **Original:** Not set. **Screenplay:** Gerald Geraghty.

A murder mystery in which a killer terrifies a town but meets his match in a clever sleuth.

The Climax

Cast: Susanna Foster, Turhan Bey, Boris Karloff, Thomas Gomez, Gale Sondergaard, George Dolenz, Jane Farrar. **Producer-Director:** George Waggner. **Original:** Edward Locke. **Screenplay:** Curt Siodmak.

Boris Karloff, as an opera house physician, is using his hypnotic powers to keep Susanna Foster from making her debut in an opera which had been sung by his murdered sweetheart. But Susanna's love for a music student, Turhan Bey, is the stronger force which overcomes the hypnotic spell.

Dancing in the Sky

Cast: Not set. **Producer-Director:** Charles Barton. **Original:** Manny Seff and Fritz Rotter. **Screenplay:** Ben Markson.

Dead Man's Eyes

Cast: Lon Chaney, Jean Parker, Paul Kelly, Edward Fielding, Acquanetta. **Producer:** Will Cowan. **Director:** Reginald Le Borg. **Original Screenplay:** Dwight V. Babcock.

A blind artist learns his sight can be restored through an operation whereby the cornea of a dead man's eyes is transplanted to his own. His sweetheart's father makes a will which donates his eyes to the artist, and when the old man is found murdered, suspician points to everyone but the slayer.

The Don Returns

Cast: Turhan Bey. **Producer:** Paul Malvern. **Director:** Not set. **Original:** Not set. **Screenplay:** Edward T. Lowe.

A romantic drama with a Latin background.

Enter Arsene Lupin

Cast: George Korvin, Ella Raines, George Dolenz, J. Carrol Naish, Gale Sondergaard. **Producer-Director:** Ford Beebe. **Screenplay:** No credits set.

It happens in England. A romantic jewel thief follows a girl and steals her emerald to keep her from being murdered by her plotting relatives. He gets the jewel and the girl but Scotland Yard gets him.

Fairy Tale Murder

Cast: Gloria Jean, John Qualen, Keefe Brasselle, Bill Goodwin, Sheldon Leonard, Jack Grimes, Douglas Croft. **Producer-Director:** Charles David. **Original:** Not set. **Screenplay:** Not set.

Gloria Jean lives with her uncle, John Qualen, in the rear of his pawnship. To shield her from the world he won't permit her to associate with the neighborhood boys who use his basement for band rehearsals with instruments he's loaned them. When a valuable Stradivarius disappears and a murder is committed, Gloria learns about the realities of life and about the people closest to her. Her new knowledge nearly results in death.

Frisco Sal

Cast: Susanna Foster, Turhan Bey, Alan Curtis, Andy Devine, Colette Lyons, Thomas Gomez, Samuel S. Hinds. **Producer-Director:** George Waggner. **Original Screenplay:** Curt Siodmak, Gerald Geraghty.

Susanna Foster arrives on the Barbary Coast seeking news of the murder of her brother. She becomes a singer in Turhan Bey's music hall and he falls in love with her. Alan Curtis, mysterious owner of a rowdy saloon, feuds with Bey to keep him away from Susanna and she is told that Turhan is the murderer. Following many battles between the two men, the singer learns that Bey is innocent, because there was no murder committed—Curtis is her brother.

The Fugitive

Cast: Gloria Jean, Alan Curtis, Frank Craven, Frank Fenton, Grace McDonald, Vivian Austin, Minna Gombell, Lon Chaney. **Producer:** Roy W. Neill. **Director:** Reginald Le Borg. **Original:** Not set. **Screenplay:** Not set.

The story of a gangster, befriended by one woman, betrayed by another and loved by a third. The last girl is blind, and her faith in the man is so strong it sees him through the ordeal of facing the police when his past catches up with him.

Here Come the Co-Eds

Cast: Bud Abbott, Lou Costello, Martha O'Driscoll, Peggy Ryan, Charles Dingle. **Producer:** John Grant. **Director:** Jean Yarbrough. **Original:** Not set. **Screenplay:** Arthur Horman.

Abbott and Costello invade a campus, bringing music, dancing and an assortment of antics that involve themselves and everybody else in uncollege-like confusion.

I'll Remember April

Cast: Gloria Jean, Kirby Grant, Milburn Stone, Samuel S. Hinds, Jacqueline De Wit, Edward Brophy. **Producer:** Gene Lewis. **Director:** Harold Young. **Original:** No credits set. **Screenplay:** No credits set.

An innocent man is cleared of murder charges through the efforts of his young daughter and her two radio-broadcasting friends, one of whom finds the real killer and loses his heart to the lady in distress.

Invitation to Death

Cast: Basil Rathbone, Nigel Bruce. **Producer-Director:** Roy William Neill. **Original:** Sir Arthur Conan Doyle's "The Empty House." **Screenplay:** Bertram Millhauser.

Another in the series of Sherlock Holmes pictures with Basil Rathbone as the able detective and Nigel Bruce as his assistant, Watson.

Jungle Captive

Cast: Otto Kruger, Amelita Ward, Phil Brown, Vicky Lane, Rondo Hatton, Jerome Cowan. **Producer:** Morgan B. Cox. **Director:** Harold Young. **Original:** Not set. **Screenplay:** Not set.

A mad scientist who learns the secret of reviving the dead, steals the body of a so-called ape woman from the morgue and revives it. He imprisons his secretary and uses her as a means of transferring her blood to the ape creature so she becomes a lovely human. He is about to make the final operation of transferring the brain, when the ape woman reverts to normal state and strangles him.

Lady on a Train

Cast: Deanna Durbin. **Producer:** Felix Jackson. **Director:** Charles David. **Original:** Leslie Charteris. **Screenplay:** Not set.

A modern mystery comedy, the action of which takes place on a train where a murder has been committed.

Men in Her Diary

Cast: Not set. **Producer-Director:** Charles Barton. **Original:** Cary Shaw. **Screenplay:** Elwood Ullman and Bradford Ropes.

A romantic story concerning a woman whom men could not resist.

Merrily We Love

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Paul Francis Webster and Dorian Otvos. **Screenplay:** Dane Lussier.

A romantic comedy.

The Mummy's Curse

Cast: Lon Chaney, Peter Coe, Kay Harding, Martin Kosleck, Virginia Christine. **Producer:** Oliver Drake. **Director:** Leslie Goodwins. **Screenplay:** No credits set.

Set in the swamps of the bayou country is this wierd story of an Egyptian archeologist who searches for two mummies believed to be buried there. A construction company unearths the mummies who come to life and murder follows murder until they are finally returned to their burying places.

Musical Roundup

Cast: Martha O'Driscoll, Noah Beery jr., Leon Errol, Leo Carrillo, Irving Bacon, Earl Hodgins. **Producer:** Warren Wilson. **Director:** Jean Yarbrough. **Original:** No credits set. **Screenplay:** No credits set.

In the days of stage coaches and gun-totin', a traveling variety show gets mixed up with desperadoes. Not only do they succeed in breaking up the gang, but the leading lady softens up the ringleader till he wants to go straight.

Naughty Nineties

Cast: Bud Abbott, Lou Costello. **Producer-Director:** Edmund Hartmann. **Original Screenplay:** Edmund Hartmann.

Abbott and Costello in a musical film set during the Gay Nineties period.

Not for Children

Cast: Not set. **Producer:** Michael Fessier and Ernest Pagano. **Director:** Not set. **Original Screenplay:** Michael Fessier and Ernest Pagano.

The Old Texas Trail

Cast: Rod Cameron, Eddie Dew, Fuzzy Knight, Ray Whitely, Virginia Christine, Joseph J. Green. **Producer:** Oliver Drake. **Director:** Lewis Collins. **Original Screenplay:** William Lizely.

The young heroine in this story is endeavoring to get her stagecoach line through Texas before the option rights expire. She is thwarted at every turn by a bandit and his henchmen who pull all sorts of unscrupulous tricks to stop her. But three fighting cowboys come to the rescue with fists and guns and the stagecoach line is completed in record time.

Penthouse Serenade

Cast: Kirby Grant, Lois Collier, Judy Clark, Edward Norris, Marion Martin, Edward S. Brophy. **Producer:** Frank Gross. **Director:** Edward Cline. **Original:** No credits set. **Screenplay:** No credits set.

A family of three brothers and their sister, jobless but aspiring to a stage career, pool their resources to put up a front and meet the right people. It lands them a job in a night club but not before they become involved with the law.

The Queen of the Nile

Cast: Maria Montez, Jon Hall, Turhan Bey, Andy Devine, George Zucco, Philip Van Zandt. **Producer:** Paul Malvern. **Director:** Jack Rawlins. **Original Screenplay:** Edmund L. Hartmann.

An ancient kingdom by the Nile backgrounds this tale of a princess who donned a disguise and ventured out to seek her father's murderer. Captured and sold into slavery, she narrowly escapes death, but the villain who plotted to seize her throne is brought to justice and the royal lady is reunited with her lover.

Reckless Age

Cast: Gloria Jean, Henry Stephenson, Kathleen Howard, Chester Clute, Andrew Tombes. **Producer-Director:** Felix Feist. **Original:** No credits set. **Screenplay:** No credits set.

A young heiress to a chain-store fortune, leaves home to become a working girl. She gets a job in one of her father's stores, promotes exploitation schemes to increase business, and is erroneously accused of being a shoplifter because of jewelry in her possession. Her father rescues her from jail, proves the jewelry is her own and she marries the young store manager responsible for her arrest.

Romance Incorporated

Cast Not set. **Producer:** Bernard Burton. **Director:** Not set. **Original:** Not set. **Screenplay:** Ellwood Ullman.

A romantic comedy with music.

Salome—Where She Danced

Cast: Rod Cameron, Yvonne De Carlo, Albert Dekker, David Bruce, Walter Slezak, Mary Lou Campbell, Barbara Bates. **Producer:** Walter Wanger. **Director:** Charles Lamont. **Original Screenplay:** Lawrence Stallings.

Yvonne De Carlo, a Viennese dancer, is brought to America by Rod Cameron. While traveling through Arizona their stagecoach is held up by David Bruce, bandit leader, Salome does her dance, which is so sensational the townsfolk change the town's name to Salome—Where She Danced, by which it is still known. Following a sequence of events leading to San Francisco, Salome creates havoc with many men but eventually falls in love with Bruce.

San Diego, I Love You

Cast: Jon Hall, Louise Allbritton, Edward Everett Horton, Eric Blore, Rudy Wissler, Florence Lake, Fern Emmett. **Producer:** Michael Fessier and Ernest Pagano. **Director:** Reginald Le Borg. **Original:** No credits set. **Screenplay:** No credits set.

The story of a small-town school teacher who invented a collapsible life raft. He and his family move to San Diego where he hopes to sell it. The raft turns out to be a failure but everyone is amazed when a new explosive powder, another brainchild of the teacher, is sold and makes the family wealthy.

She Gets Her Man

Cast: Joan Davis, Leon Errol, Warren Gargan, Vivian Austin. **Producer:** Warren Wilson. **Director:** Erle Kenton. **Original:** Not set. **Screenplay:** Roy Chanslor.

A comedy with music, starring Joan Davis, in heart trouble again.

The Singing Sheriff

Cast: Bob Crosby, Fay McKenzie, Edward Norris, Samuel S. Hinds, Fuzzy Knight, Iris Adrian. **Producer:** Bernard Burton. **Director:** Leslie Goodwins. **Original:** Not set. **Screenplay:** Not set.

In a tough little western town, its sheriff is wounded while questioning a bad character. The dying arm of the law sends for his son whom he hasn't seen since babyhood. Since the boy is sick and can't make the trip, his employer, an actor, substitutes for him to make the languishing father happy. The "son" mixes with bandits, gamblers and gunplay, but finally wins the girl who thought she was his "sister."

Song of a Sarong

Cast: Not set. **Producer:** Gene Lewis. **Director:** Not set. **Original Screenplay:** Elaine Ryan.

A musical comedy with a South Sea island background.

The Suspect

Cast: Charles Laughton, Ella Raines, Dean Harens, Henry Daniell, Rosalind Ivan, Mollie Lamont, Stanley Ridges. **Producer:** Islin Auster. Director: Robert Siodmak. **Original:** Not set. **Screenplay:** Not set.

Charles Laughton, as a London tobacconist, is goaded into murdering his nagging wife who threatens to expose his friendship with a more understanding woman. He then is forced to kill again to silence a blackmailer. His plans of escape with his sweetheart are thwarted by his own sense of decency which forces him to surrender to the police when he learns an innocent person will die for his crimes.

Swing Out, Sister

Cast: Frances Raeburn, Jacqueline De Wit, Rod Cameron, Arthur Treacher, Fuzzy Knight, Milburn Stone, Billie Burke. **Producer:** Bernard Burton. **Director:** Edward Lilley. **Original:** Not set. **Screenplay:** Not set.

Two young "long-haired" musicians with a secret love for "hot" music, meet a duet of female swing singers. The four become involved in a series of happenings and ultimately wind up in close harmony.

WARNER BROS.

Arsenic and Old Lace

Cast: Cary Grant, Raymond Massey, Jack Carson, Peter Lorre, Priscilla Lane, Edward Everett Horton, James Gleason. **Producer-Director:** Frank Capra. **Original:** Joseph Kesselring. **Screenplay:** Julius J. and Philip G. Epstein.

This screen adaptation of the stage success tells of two sweet but completely crazy old ladies who live in a secluded old house and consider it their duty to put lonely old gentlemen out of their misery, so then give the gentlemen wine, spiked with arsenic. Several corpses and odd situations turn up before the two are finally put away and their nephew, who really isn't related to them at all, is free to marry the girl he loves.

The Big Sleep

Cast: Humphrey Bogart, Lauren Becall, Martha Vickers, John Ridgely, Regis Toomey. **Producer-Director:** Howard Hawks. **Original:** Raymond Chandler. **Screenplay:** Not set.

A retired army officer and his two daughters are being blackmailed by members of a gang who know one of the girls has killed a man. The father hires a detective, Humphrey Bogart, to clean up the mess and still protect the young murderess who, being a psychopathic case, was not responsible for her act.

Calamity Jane

Cast: Not set. **Producer:** Jerry Wald. **Director:** Not set. **Original:** Not set. **Screenplay:** Alan LeMay.

Based on the life of Martha Jane Canary, the famous western cowgirl.

Chicken Every Sunday

Cast: Not set. **Producer:** Julius J. and Philip G. Epstein. **Director:** Not set. **Original Screenplay:** Julius J. and Philip G. Epstein.

The tale of a struggling young couple who, in their own original manner, work out their economic problems as well as their romantic ones.

Christmas in Connecticut

Cast: Barbara Stanwyck, Dennis Morgan, Sydney Greenstreet, S. Z. Sakall, Reginald Gardiner, Joyce Compton, Robert Shayne. **Producer:** William Jacobs. **Director:** Peter Godfrey. **Original:** No credits set. **Screenplay:** No credits set.

This humorous tale concerns a magazine feature writer who plugs culinary delights and the home beautiful but who's more at home in a bar than a kitchen. She gets very involved when her publisher, for publicity purposes, invites a young couple to spend the Christmas holidays at the Connecticut farmhouse she's been describing for months.

Cinderella Jones

Cast: Joan Leslie, Robert Alda, Julie Bishop, William Prince, S. Z. Sakall, Edward Everett Horton, Ruth Donnelly, Charles Dingle. **Producer:** Alex Gottlieb. **Director:** Busby Berkeley. **Original:** Philip Wylie. **Screenplay:** Charles Hoffman.

This comedy involves the plight of a girl who learns she'll inherit ten million dollars if she marries a man whose I.Q. is 150. Her band-leading boy friend apparently won't make the mental grade, while a college professor she meets seems to be the mental genius she requires. Following a series of amusing events, the young lady learns her musician has an I.Q. of 200, which makes everything perfect.

Conflict

Cast: Humphrey Bogart, Alexis Smith. **Producer:** William Jacobs. **Director:** Curtis Bernhardt. **Original:** Robert Siodmak and Alfred Neumann. **Screenplay:** Arthur Horman and Dwight Taylor.

An action story of France just at the beginning of the war. It deals with espionage and the underground movement that worked to defy the Nazis.

Connecticut Yankee

Cast: Not set. **Producer:** Arthur Schwartz. **Director:** Not set. **Original:** Mark Twain. **Screenplay:** Jack Moffitt.

Adapted from the Mark Twain novel, this is a tale about a modern young man who lapses into unconsciousness from a tap on the head. While knocked out, he dreams he is back in the day of the



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The Conspirators

Cast: Hedy Lamarr, Paul Henreid, Sydney Greenstreet, Peter Lorre, Victor Francen, Joseph Calleia, Carol Thurston. **Producer:** Jack Chertok. **Director:** Jean Negulesco. **Original:** Frederick Prokosch. **Screenplay:** Vladimir Pozner and Leo C. Rosten.

Danger and intrigue in Lisbon where Nazi agents plot are contained in this film of two members of the underground who conspired against fascist tyranny.

The Corn Is Green

Cast: Bette Davis, John Dall, Joan Loring, Nigel Bruce, Rhys Williams, Mildred Dunnock. **Producer:** Jack Chertok. **Director:** Irving Rapper. **Original:** Emlyn Williams. **Screenplay:** Frank Cavett, Casey Robinson.

This screenplay, adapted from the stage play of the same title, is the story of a woman's determination to bring educational advantages to young Welsh miners. Bette Davis, cast as the teacher from London, takes up residence in a Welsh mining village where she meets with discouragement and opposition, but through strength of purpose and after great perseverance, she gains the desired results.

Dangerous Marriage

Cast: Zachary Scott. **Producer:** Alex Gottlieb. **Director:** Not set. **Original:** Virginia Perdue. **Screenplay:** Graham Baker.

Based on the mystery thriller, "He Fell Down Dead," this story revolves around the emotional conflict of a man and wife living together without love, and to what desperate end it led them.

Dark Eyes

Cast: Not set. **Producer:** Jerry Wald. **Director:** Not set. **Original:** Elema Miramova, Eugenie Leontovich. **Screenplay:** Sam Hellman.

The story of two indigent actresses and their efforts to attain success.

Devotion

Cast: Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Sydney Greenstreet, Dame Mae Whitty, Arthur Kennedy. **Producer:** Robert Buckner. **Director:** Curtis Bernhardt. **Original:** Theodore Reeves. **Screenplay:** Keith Winter.

The story of the Bronte sisters who lived sheltered lives and yet wrote such emotional love novels as "Jane Eyre" and "Wuthering Heights." The film depicts their trials with a drunken brother and their deep friendship with the village curate to whom they confided their dreams and aspirations.

Don't Ever Leave Me

Cast: Clare Foley. **Producer:** William Jacobs. **Director:** Not set. **Original:** Norma and Ben Barzman. **Screenplay:** Not set.

A little moppet with a big imagination gets her family involved in a series of difficulties through a lot of tall tales she creates.

Ethan Frome

Cast: Humphrey Bogart, Bette Davis. **Producer:** Henry Blanke. **Director:** Not set. **Original:** Novel by Edith Wharton. **Screenplay:** Not set.

A drama which involves the problems of a man suffering from amnesia who returns home and complicates his wife's life.

The Frontiersman

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** Thomes Williamson. **Screenplay:** Lawrence Hazard.

A history of the Colt revolver.

God Is My Co-Pilot

Cast: Dennis Morgan, Raymond Massey, Andrea King, Alan Hale, Dane Clark, Dick Erdman, Donald Woods, John Ridgely. **Producer:** Robert Buckner. **Director:** Robert Florey. **Original:** Col. Robert Lee Scott. **Screenplay:** Not set.

The adventures of a man who lived to fly. He is a flight instructor when Pearl Harbor is bombed, and feels that here is his chance to prove himself a combat pilot, but the army turns him down because he is over age. After a campaign of letter writing he gets assigned to a B17, and subsequent events through India and China prove his mettle.

Hollywood Canteen

Cast: Bette Davis, Paul Henreid, Sydney Greenstreet, Dennis Morgan, Ida Lupino, John Garfield, Helmut Dantine, Jack Benny, Irene Manning, Jack Carson, several other Warner Brother stars as well as stars from other major and independent studios. **Producer:** Alex Gottlieb. **Director:** Delmer Daves. **Original Screenplay:** Delmer Daves.

Songs, dances, and music are the background for this star-studded production with a cast of major studio luminaries who entertain in the Hollywood Canteen. A G.I. Joe from New Guinea visits there in hopes of meeting his dream girl, Joan Leslie. His vision becomes a reality when the film star entertainers arrange an introduction, plan a date for him with his idol and advise him on love. Fun and frolic is enjoyed by all who share in the romance.

Honeymoon Freight

Cast: Dennis Morgan, Jane Wyman. **Producer:** Alex Gottlieb. **Director:** Not set. **Original:** Donald Keyhoe. **Screenplay:** Not set.

A traveling salesman and saleswoman and their misadventures are the basis for the action of this comedy.

The Horn Blows at Midnight

Cast: Jack Benny, Alexis Smith, Dolores Moran, Allyn Joslyn, Reginald Gardiner, Guy Kibbee, Frank Craven. **Producer:** Mark Hellinger. **Director:** Raoul Walsh. **Original:** Aubrey Wisberg. **Screenplay:** Sam Hellman and James V. Kern.

In this fantastic comedy which starts out in heaven, Jack Benny, a trumpet-playing angel, is appointed to descend to earth and blow his horn at midnight which would result in the destruction of the earth. In a large hotel on earth, several things happen, perpetrated by two fallen angels, to keep Benny from carrying out his assignment, and when he sees a mother greeting her home-coming soldier boy, the horn-blowing angel is glad he failed.

Hotel Berlin

Cast: Raymond Massey, Helmut Dantine. **Producer:** Lou Edelman. **Director:** Peter Godfrey. **Original:** Vicky Baum. **Screenplay:** Joe Pagano and Alvah Bessie.

The story takes place in one of the biggest hotels in Germany's capital and relates how the war has affected its residents.

Janie Meets the Marines

Cast: Joyce Reynolds. **Producer:** Alex Gottlieb. **Director:** Not set. **Original Screenplay:** Josephine Bentham, Gertrude Keck.

In this sequel to "Janie," Joyce Reynolds once again becomes involved with the men in the service and creates havoc and headaches for her helpless parents.

Junior Miss

Cast: Joyce Reynolds. **Producer:** Not set. **Director:** Not set. **Original:** Joseph Fields and Jerry Chodorov. **Screenplay:** Not set.

Adapted from the successful Broadway play which deals with the diverse activities of the younger set, especially their romantic interludes and the bitter-sweet anguish of first love.

Land I Have Chosen

Cast: Not set. **Producer:** Jack Chertok. **Director:** Not set. **Original:** Ellin Mackay Berlin. **Screenplay:** Leo C. Rosten.

The cavalcade of an American family.

The Last Ride

Cast: Richard Travis, Charles Lang, Eleanor Parker, Jack LaRue, Cy Kendall, Wade Boteler. **Producer:** No credit. **Director:** D. Ross Lederman. **Original Screenplay:** Raymond L. Schrock.

A gangster story of two shady characters who capitalize on the rubber shortage in a retread tire racket. When their faulty tubes blow out and kill two children, a young detective lieutenant gets on their trail. The crooks use time bombs and resort to murder, but are eventually brought to justice.

The Life of Will Rogers

Cast: Joel McCrea. **Producer:** Mark Hellinger. **Director:** Not set. **Original Screenplay:** Sam Hellman.

Joel McCrea portrays the beloved humorist and humanitarian in this screen biography of Will Rogers.

Men Without Destiny

Cast: Jean Sullivan, Philip Dorn, Irene Manning, Helmut Dantine, Alan Hale, Samuel S. Hinds, Bill Kennedy, Kurt Kreuger. **Producer:** Alex Gottlieb. **Director:** Edward A. Blatt. **Original:** Robert Sherwood's "The Petrified Forest." **Screenplay:** Thomas Job.

In Death Valley a Dutch refugee comes to start life anew. He is picked up by a motel owner who mistakes him for an escaped Nazi prisoner but he establishes his identity and from then on is drawn into a circle of new friends. When the real Nazi prisoners intrude on the camp, the refugee becomes involved in a terrible struggle and finally sacrifices his life in an explosion that kills the Germans.

Mildred Pierce

Cast: Joan Crawford. **Producer:** Jerry Wald. **Director:** Michael Curtiz. **Original:** James M. Cain. **Screenplay:** Catherine Turney.

Based on the James Cain best seller, this story concerns the problems and experiences of a widowed mother who strives to control her wayward daughter.

The Miracle

Cast: Not set. **Producer:** Wolfgang Reinhardt. **Director:** Not set. **Original:** Carl Vollmoeller. **Screenplay:** Not set.

As adapted from Max Reinhardt's stage presentation of several years ago, this is the beautifully told story of the birth and life of Christ.

Mississippi Belle

Cast: Not set. **Producer:** Arthur Schwartz. **Director** Not set. **Original:** Not set. **Screenplay:** Agnes Christine Johnston.

A story, with music, of the old south, and of the problems of reconstruction its people faced after the Civil War.

Mr. Broadway

Cast: Not set. **Producer:** Arthur Schwartz. **Director:** Not set. **Original:** Jack Lait. **Screenplay:** Sam Hellman and Jack Moffit.

The life story of Sime Silverman, founder of Variety, and the cavalcade of Broadway as he saw it.

My Reputation

Cast: Barbara Stanwyck, George Brent, Warner Anderson, Lucille Watson, John Ridgely, Eve Arden, Robert Shayne. **Producer:** Henry Blanke. **Director:** Curtis Bernhardt. **Original:** Clare Jaynes. **Screenplay:** Catherine Turney.

A lonely widow with two sons and a domineering mother attempts to throw off the shackles of her conservative background by having her fling with an army engineer. She is torn between the shocked attitude of her sons and her love for the man, but finally regains the respect of her children. When the officer is sent overseas she promises to wait for him.

Night and Day

Cast: Cary Grant. **Producer:** Arthur Schwartz. **Director:** Michael Curtiz. **Original Screenplay:** Charles Hoffman and Leo Townsend.

The story of the life of Cole Porter, famed composer of numerous musical comedies, whose popular melodies are sung and played throughout the world. Several of these songs and the inspirations that created them are the theme of the film, with "Night and Day" in the prominent spot.

SKOURAS THEATRES

Corporation



1501 BROADWAY, NEW YORK CITY

A Night at Tony Pastor's

Cast: Dennis Morgan, Ann Sheridan, Irene Manning, Jack Carson, Jane Wyman. **Producer:** Jerry Wald. **Director:** Not set. **Original:** Not set. **Screenplay:** Not set.

This film, about the life of the famous Broadway figure, Tony Pastor, spots singing, dancing, and a three-cornered romance.

Night Shift

Cast: Not set. **Producer:** Jerry Wald. **Director:** Not set. **Original:** Marietta Wolfe. **Screenplay:** Not set.

This film is localed in a war plant and concerns a girl who falls in love with the foreman for whom she works.

Nobody Lives Forever

Cast: John Garfield, Geraldine Fitzgerald, Walter Brennan, George Tobias, Robert Shayne, Faye Emerson, George Coulouris. **Producer:** Robert Buckner. **Director:** Jean Negulesco. **Original:** W. R. Burnett. **Screenplay:** Not set.

John Garfield, as a con man, heads a gang which deals in crooked investments. Geraldine Fitzgerald is to be one of their victims, until Garfield discovers he is in love with her. She doesn't know his background and before he has the chance to confess his shady dealing, the district attorney tells her. But Garfield wins out in the end because she loves him too much to care about his past.

Objective Burma

Cast: Errol Flynn, James Brown, Warner Anderson, William Prince, George Tobias, Henry Hull, John Alvin. **Producer:** Jerry Wald. **Director:** Raoul Walsh. **Original:** Alvah Bessie. **Screenplay:** Ronald MacDougall and Lester Cole.

This is the story of a crew of paratroopers on a dangerous mission behind Jap lines in the Burma jungles. Such are their harrowing experiences that only eleven men return out of the original fifty who started out.

Of Human Bondage

Cast: Paul Henreid, Eleanor Parker, Patric Knowles, Henry Stephenson, Richard Nugent, Edmund Gwenn, Janis Paige. **Producer:** Henry Blake. **Director:** Edmund Goulding. **Original:** Novel by Somerset Maugham. **Screenplay:** Not set.

This is a remake of the picture filmed several years ago which skyrocketed Bette Davis to stardom. It is the story of a medical student, clubfooted and highly sensitive about it, and his infatuation for a cheap, promiscuous girl who nearly drives him to suicide until he discovers what she is.

One Man's Secret

Cast: Ida Lupino. **Director:** Not set. **Original:** Rita Weiman. **Screenplay:** Whitman Chambers and W. R. Burnett.

A psychological murder mystery.

One More Tomorrow

Cast: Ann Sheridan, Dennis Morgan, Alexis Smith, Jack Carson, Reginald Gardiner, Jane Wyman, John Loder. **Producer:** Benjamin Glazer. **Director:** Peter Godfrey. **Original:** Philip Barry's "The Animal Kingdom." **Screenplay:** Charles Hoffman and Catherine Turney.

A lady photographer gets a rich playboy to back an excellent but starving magazine which exposes civic and national wrongs. His spoiled wife tries to woo him from his new associations, and when the publication is about to expose a corporation for selling faulty equipment, she tells him it will ruin his own father. The young publisher finds out she lied to save her own friends and leaves in disgust.

Pillar to Post

Cast: Ida Lupino, Sydney Greenstreet, William Prince, Johnny Mitchell, Stuart Erwin, Louis Armstrong and his orchestra, Carol Hughes. **Producer:** Alex Gottlieb. **Director:** Vincent Sherman. **Original:** Rose Simon Kohn. **Screenplay:** Charles Hoffman.

In this farce, Miss Lupino is cast as a traveling saleswoman for an oil well equipment company. Most of the action occurs in a motel near Bakersfield where army officers and their wives reside. The lady drummer's efforts to get a room result in several humorous complications and marital squabbles.

Rendezvous

Cast: Not set. **Producer:** Jerry Wald. **Director:** Delmer Daves. **Original:** Not set. **Screenplay:** Not set.

A film based on the exploits of Maj. Gus Daymond, air ace.

Rhapsody in Blue

Cast: Joan Leslie, Alexis Smith, Robert Alda, Al Jolson, Oscar Levant, Charles Coburn, Paul Whiteman, Julie Bishop. **Producer:** Jesse L. Lasky. **Director:** Irving Rapper. **Original:** Clifford Odets and Sonya Levien. **Screenplay:** Howard Koch and Elliot Paul.

This is the story of George Gershwin, from the boy who dreamed, studied and struggled, to the man whose music swept the world. In this star-studded film are all of the Gershwin hits, sung and played by the people who made them famous.

Roughly Speaking

Cast: Rosalind Russell, Jack Carson, Donald Woods, Barbara Brown, William Prince, John Alvin. **Producer:** Henry Blanke. **Director:** Michael Curtiz. **Original Screenplay:** Louise Randall Pierson.

Beginning in 1902, this story concerns a progressive-minded woman whose blueprinted life didn't work according to plan. Married twice and mother of five, she runs the gamut of success and wealth, poverty and failure through several enterprises. When her grown family go their diverse ways other than she had planned, she laughingly admits that though she didn't get what she wanted from life, she had a lot of fun trying.

San Antonio

Cast: Errol Flynn, Alexis Smith, Paul Kelly, Robert Shayne, Zachary Scott, Raymond Massey, S. Z. Sakall, John Alvin. **Producer:** Robert Buckner. **Director:** David Butler. **Original:** W. R. Burnett. **Screenplay:** W. R. Burnett and Alan Lemay.

A story, in Technicolor, of Texas in the '70s. A fighting cattleman, Errol Flynn, is out to get the gang who stole some of his herd. He finds them, but he also meets Alexis Smith, the town's entertainer. After several battles with the cattle thieves, and a long chase ending in a free-for-all fight, Flynn avenges himself and is free to pursue his romantic inclinations with Alexis.

Saratoga Trunk

Cast: Ingrid Bergman, Gary Cooper, Flora Robson, Jerry Austin, John Warburton, Florence Bates, Curt Bois. **Producer:** Hal Wallis. **Director:** Sam Wood. **Original Story:** Edna Ferber. **Screenplay:** Casey Robinson.

The story of the birth of railroad dynasties in 1875, and of an impetuous French girl intent on marrying for money. A penniless Texas cowboy changes her mind. He fights the railroad magnates to avenge his parents who were ruined by them. When he is nearly killed in a battle royal, the mademoiselle foregoes her chance to marry millions, and surrenders to love.

Silver Lining

Cast: Not set. **Producer:** Jerry Wald. **Director:** Not set. **Original Screenplay:** S. K. Lauren and Harry Clark.

The story of the life and career of Marilyn Miller.

Sometimes I'm Happy

Cast: Not set. **Producer:** Arthur Schwartz. **Director:** Not set. **Original Screenplay:** Lionel Wiggam.

The story of the composer, Vincent Youmans, his life and his music and his ultimate success.

Stolen Life

Cast: Bette Davis. **Producer:** Jack Chertok. **Director:** Curtis Bernhardt. **Original:** K. J. Benes. **Screenplay:** Caherine Turney and Margaret Buell Wilder.

The story of identical twins in which Bette Davis plays a duo role. She is a working woman, estranged from her husband, who discovers her rival is a long-lost sister.

This Love of Ours

Cast: John Garfield. **Producer:** Jerry Wald. **Director:** Delmer Daves. **Original Screenplay:** Albert Maltz.

The fighting career of a World War II hero is brought to the screen in this story of Marine Sgt. Al Schmid, as portrayed by John Garfield.

The Time, Place and the Girl

Cast: Ann Sheridan, Dennis Morgan, Jack Carson. **Producer:** William Jacobs. **Director:** Not set. **Original:** Leonard Lee. **Screenplay:** Not set.

A musical story with a Gay Nineties background about a romantic threesome.

To Have and Have Not

Cast: Humphrey Bogart, Walter Brennan, Lauren Bacall, Dolores Moran, Hoagy Carmichael, Walter Molnar, Sheldon Leonard. **Producer-Director:** Howard Hawks. **Original:** Ernest Hemingway. **Screenplay:** Jules Furthman and William Faulkner.

The story takes place immediately following the armistice between France and Germany and centers around Martinique. An American skipper hires his cabin cruiser and his services to the De Gaullists who are plotting against Vichy and becomes involved in a series of life-risking events and romantic interludes.

The Two Mrs. Carrolls

Cast: Not set. **Producer:** Jesse L. Lasky. **Director:** Not set. **Original:** Martin Vale. **Screenplay:** Thomas Job.

This is a murder mystery, adapted from the Broadway stage success by the same name.

The Very Thought of You

Cast: Dennis Morgan, Eleanor Parker, William Prince, Dane Clark, Beulah Bondi, Henry Travers, Faye Emerson. **Producer:** Jerry Wald. **Director:** Delmer Daves. **Original:** Lionel Wiggam. **Screenplay:** Alvah Bessie and Delmer Daves.

A meddling family try to break up the marrige of their daughter and her soldier husband but their attempts are foiled when a child is born to her. The soldier comes back from overseas, wounded but recovering, and finds her waiting for him.

The Voice of the Turtle

Cast: Not set. **Producer:** Not set. **Director:** Not set. **Original:** John Van Druten.

From the stage play, this story deals with the housing problem and takes place in Washington, D. C.

The Wallflower

Cast: Not set. **Producer:** Lou Edelman. **Director:** Not set. **Original:** Mary Orr and Reginald Denham. **Screenplay:** James Bloodworth.

From the Broadway play by the same name, this is the story of a lonely, unloved girl and her experiences in a big city.

When Old New York Was Young

Cast: Ann Sheridan. **Producer:** Jerry Wald. **Director:** James Kern. **Original:** Peter Milne. **Screenplay:** Peter Milne and Leonard Lee.

A story of the eastern metropolis during the Gay Nineties, and a calvacade of show business.

ARTHUR DREIFUSS

DIRECTOR

Current Release

"EVER SINCE VENUS"

Shooting

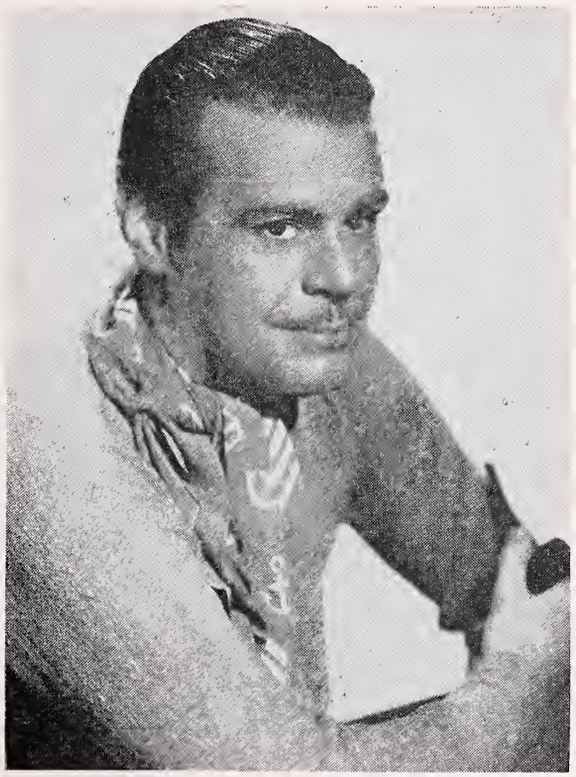
"EADIE WAS A LADY"

In Preparation

"FIESTA TOWN"

"HEP-CAT"

All for Columbia



Thanks to my many friends
for remembering me during my
18 months in the U. S. Navy

BILLY DE WOLFE

Under Contract to
Paramount

In Production
"MISS SUSIE SLAGLE'S"

Management
M. C. A.

LEWIS ALLEN

DIRECTOR

"THE UNINVITED"

Current

"OUR HEARTS WERE YOUNG AND GAY"

Just Completed

"HER HEART IN HER THROAT"

GEORGE MARSHALL

Director

Current Release:

"AND THE ANGELS SING"

To Be Released:

"INCENDIARY BLONDE"
"MURDER, HE SAYS"

In Preparation:

"MY FAVORITE BRUNETTE"



HOWARD ESTABROOK

1943

SCREENPLAY

The Human Comedy

M-G-M

SCREENPLAY

The Bridge of San Luis Rey

UNITED ARTISTS

1944

Director, Original Story
and Screenplay*

Heavenly Days

RKO-RADIO

*In Collaboration

A Complete Production Record for the Year

★

FEATURE INDEX

Essential Information on All Releases of the 1943-44 Season

Columbia

(September 16, 1943 thru September 26, 1944)

Address Unknown....5010....(72).....June 1
Drama. From Kressman Taylor's book, showing the workings of the Nazi mind during the party's early days, as revealed through letters between two friends. Paul Lukas, Carl Esmond, Mady Christians, Peter Van Eyck. Director: William Cameron Menzies.

Beautiful But Broke....5022....(74).....Jan. 28
Comedy. An all-girl band is stranded in a small town, and given refuge in a house filled with children of defense workers. To repay their benefactors they put on a show to raise funds for a nursery for the children. Joan Davis, John Hubbard, Jane Frazee, Judy Clark, Bob Haymes. Director: Charles Barton.

Black Parachute, The....5035....(65).....May 4
Melodrama. An American attempts the dangerous rescue of a king being held prisoner in Nazi occupied territory. John Carradine, Larry Parks, Osa Massen, Jonathan Hale. Director: Lew Landers.

Carolina Blues....5011....(80).....Sept. 26
Musical. A bond rally in a war plant starts a series of complications between the soloist and the band leader entertainers. Kay Kyser, Ann Miller, Victor Moore, Jeff Donnell. Director: Leigh Jason.

Chance of a Lifetime, The....5034
(65).....Oct. 26, '43
Melodrama. Boston Blackie's experiment of releasing convicts for work in defense plants, goes haywire when a man is killed. But Blackie and the Runt solve the crime and clear themselves. Chester Morris, Erik Rolf, Richard Lane, George E. Stone. Director: William Castle.

©Cover Girl....5001....(107).....Apr. 6
Musical. A beautiful actress gambles her heart in order to win fame via the quickest route. Rita Hayworth, Gene Kelly, Lee Bowman, Phil Silvers, Jinx Falkenburg, Otto Kruger. Director: Charles Vidor.

Cowboy Canteen....5220....(72).....Feb. 8
Musical Western. A vaudeville troupe of girls help out as ranch hands on their vacation, and turn the place into a cowboy canteen when the owner is inducted into the army. Charles Starrett, Jane Frazee, Vera Vague, Tex Ritter. Director: Lew Landers.

Cowboy in the Clouds....5203
(55).....Dec. 23, '43
Western. Starrett and his pals join the Civil Air Patrol. One man, who stands in the way to thwart their every effort, finally sees the light through his daughter, one of the CAP pilots. Charles Starrett, Dub Taylor, Julie Duncan, Davison Clark, Dick Curtis. Director: Benjamin Kline.

Explanatory

Statistical and summary data on feature releases arranged alphabetically under company headings.

PRODUCTION NUMBER follows title.

RUNNING TIME in parenthesis. RELEASE DATE at end of title line is 1944, unless otherwise stated.

TYPE of picture indicated in boldface.

STAR and DIRECTOR credits conclude each summary.

Symbol © indicates BOX-OFFICE Blue Ribbon Award Winner.

Symbol ® indicates color photography.

Crime Doctor's Strangest Case, The
5021....(68).....Dec. 9, '43
Drama. A wealthy real estate operator is murdered, and one by one the numerous suspects are eliminated, with the crime doctor exposing the skullduggery leading up to the murder. Warner Baxter, Lynn Merrick, Reginald Denny, Gloria Dickson, Rose Hobart. Director: Eugene J. Forde.

Cry of the Werewolf....5027....(63).....Aug. 17
Horror Drama. Legend of a woman supposed to have been a lycanthrope—a form of insanity in which one imagines oneself a wolf—who destroyed her husband. Nina Foch, Stephen Crane, Osa Massen, Blanche Yurka. Director: Henry Levin.

Doughboys in Ireland....5031....(61)....Oct. 7, '43
Musical. Kenny has a misunderstanding with an Irish lass which results in all the American doughboys being in the doghouse with all the Colleens. How the situation is ironed out furnishes the comedy. Kenny Baker, Jeff Donnell, Lynn Merrick. Director: Lew Landers.

Ever Since Venus....5025....(73).....Sept. 14
Musical. A scientist with a new lipstick discovery has to overcome some obstacles before he can display the new product at the annual beauty show. Ann Savage, Ross Hunter, Ina Ray Hutton and Orchestra, Hugh Herbert, Billy Gilbert. Director: Arthur Dreifuss.

Ghost That Walks Alone, The....5042
(63).....Feb. 10
Mystery. Two radioites have their honeymoon at a mountain lodge interrupted first by rehearsals, then by a murder. Arthur Lake, Janis Carter, Lynne Roberts, Frank Sully. Director: Lew Landers.

Girl in the Case....5028....(64).....Apr. 20
Mystery. A lock expert through a wager made in jest gets himself involved with Nazi agents when a chemical formula is stolen from the chest he had opened. Edmund Lowe, Janis Carter, Robert Williams, Richard Hale, Stanley Clements, Carole Mathews. Director: William Berke.

Hail to the Rangers....5201....(57)....Sept. 16, '43
Western. An order to disband the Rangers, causes the land to be overrun with "homesteaders" hired to run off the ranchers. The governor finally reinstates the Rangers and they rid the range of the racketeers. Charles Starrett, Arthur Hunnicutt, Norman Willis. Director: William Berke.

Heat's On, The....5009....(79).....Dec. 2, '43
Musical. A theatrical producer with ideas and no backing for his new play, gets added troubles when his leading lady joins another show. He schemes to get her back and after much fireworks and humorous situations, everything sizzles down to a happy ending. Mae West, Victor Moore, William Gaxton, Hazel Scott, Xavier Cugat and Orchestra. Director: Gregory Ratoff.

Hey, Rookie....5013....(77).....Mar. 9
Musical. How a musical comedy producer, inducted into the army and ordered to put on a show, meets the difficulties of staying within the $209 budget limit. Larry Parks, Ann Miller, Joe Sawyer, Joe Besser. Director: Charles Barton.

Impatient Years, The....5002....(90).....Sept. 7
Comedy Drama. A humorous preachment against hasty wartime marriages and how one couple was saved from the divorce courts. Jean Arthur, Lee Bowman, Charles Coburn, Edgar Buchanan. Director: Irving Cummings.

Is Everybody Happy?....5016....(78)....Oct. 28, '43
Musical. A soldier is afraid to marry because he may come back from the war a helpless cripple. Told in flashback, Ted Lewis unfolds the story of a musician and a singer with a similar problem during World War I, and tells how it was solved. Ted Lewis, Michael Duane, Nan Wynn, Larry Parks, Lynn Merrick. Director: Charles Barton.

Jam Session....5015....(77).....Apr. 13
Musical. A country girl wins a dancing contest and a round trip to Hollywood, where she finds excitement and romance. Ann

Miller, Jess Barker and the bands of Jan Garber, Glen Gray, Teddy Powell, Louis Armstrong, Alvino Rey and Charles Barnet. Director: Charles Barton.

Kansas City Kitty....5012....(72).....**Aug. 24**
Musical. Two girls buy a defunct music publishing firm and are faced with a plagiarism suit on "Kansas City Kitty," which they had bought from a phony cowboy. Joan Davis, Jane Frazee, Bob Crosby, Ray Walker, Mat Willis. Dir.: Del Lord.

Klondike Kate....5029....(64).....**Dec. 6, '43**
Melodrama. Klondike Kate finds herself up against some clever crooks after losing the suit she filed for claim of deeded property. A murder, a threatened lynching are happily adjusted. Ann Savage, Tom Neal, Glenda Farrell, Constance Worth, Sheldon Leonard. Director: William Castle.

Last Horseman, The....5208....(54).....**June 22**
Western. The town banker, secretly head of a bandit gang, uses all of his crooked wiles to obtain valuable property owned by a rancher. Russell Hayden, Dub Taylor, Ann Savage, John Maxwell, Frank LaRue. Director: William Berke.

Louisiana Hayride....5019....(67).....**July 13**
Comedy with Songs. A country girl with talent falls for a swindle racket after coming into money, but walks into a fat singing contract by the oddest of coincidences. Judy Canova, Ross Hunter, Richard Lane, Lloyd Bridges, Robert Cavanaugh. Director: Charles Barton.

Mr. Winkle Goes to War....5007....(80)....**Aug. 3**
War Drama. The story of one of the forgotten men of World War II—the over 38 selectee—who stayed in the service and became a hero. Edward G. Robinson, Ruth Warrick, Ted Donaldson. Director: Alfred E. Green.

Nine Girls....5018....(78).....**Feb. 17**
Melodrama. A group of sorority members and their teacher are detained in their mountain cabin, pending the solution to the murder of one of the girls. Everyone had reason to hate her and all suspect each other. Ann Harding, Evelyn Keyes, Jinx Falkenburg, Anita Louise, Leslie Brooks. Director: Leigh Jason.

None Shall Escape....5006....(85).....**Feb. 3**
War Drama. A review of the atrocities perpetrated upon Poland by the invading Nazis, told in flashback by witnesses before a postwar tribunal of the victorious Allied nations. Marsha Hunt, Alexander Knox, Henry Travers, Erik Rolf. Director: Andre De Toth.

Once Upon a Time....5004....(89).....**May 11**
Whimsical Drama. A dancing caterpillar and its boy owner teach a broken theatrical producer, who attempts to exploit them, a lesson in values. Cary Grant, Janet Blair, James Gleason. Director: Alexander Hall.

One Mysterious Night....5033....(61).....**Sept. 19**
Mystery. Boston Blackie again gets mixed up with the police when a famous diamond disappears from an exhibit. Chester Morris, Richard Lane, Janis Carter, William Wright. Director: Oscar Boetticher jr.

Racket Man, The....5036....(64).....**Jan. 18**
Melodrama. A racketeer is rehabilitated in the army and is released to work as undercover man against the black market, meeting his death as a hero. Tom Neal, Hugh Beaumont, Jeanne Bates, Douglas Fowley. Director: D. Ross Lederman.

Return of the Vampire, The....5024
(69).....**Nov. 11, '43**
Horror Drama. Scotland Yard and noted scientists fail in their combined efforts to combat the werewolves. These monsters are finally defeated by the power of good as represented by the Holy Cross. Bela Lugosi, Frieda Inescort, Miles Mander, Nina Foch. Director: Lew Landers.

Riding West....5207....(58).....**May 18**
Western. How white men at a deserted outpost battle the Indians in their efforts to put through the Pony Express. Charles Starrett, Arthur Hunnicutt, Shirley Patterson, Wheeler Oakman. Director: William Berke.

Sahara....5003....(97).....**Oct. 14, '43**
War Drama. Story of a group of soldiers led by three Americans across the North African desert, who stood off a regiment of Nazis. Only feminine touch is "Lulubelle," the name of the tank. Humphrey Bogart, J. Carrol Naish, Bruce Bennett, Lloyd Bridges. Director: Zoltan Korda.

Sailor's Holiday....5038....(61).....**Feb. 24**
Comedy. Three sailors with two days' liberty meet a star and her stand-in. A comedy of errors as to who loves who is finally settled by a double wedding. Arthur Lake, Jane Lawrence, Bob Haymes, Shelley Winter, Lewis Wilson. Dir.: William Berke.

Secret Command....5008....(82).....**July 20**
Melodrama. An undercover agent, assigned to round up saboteurs in a shipyard, is looked down on as a heel by everyone until his mission is made known. Pat O'Brien, Carole Landis, Chester Morris, Ruth Warrick. Director: Eddie Sutherland.

She's a Soldier Too....5040....(67).....**June 29**
Drama. The experiences of girl war-workers on the home-front lines, who have to adjust themselves to a new life when their menfolk are called to war. Beulah Bondi, Nina Foch, Jess Barker, Lloyd Bridges, Percy Kilbride. Director: William Castle.

Silver City Raiders....5202....(55).....**Nov. 4, '43**
Western. With a forged document in his hand, giving him claim by Spanish grant, the president of a land company takes over all the ranches in his area. After a cattle stampede, a trip to Mexico for proof of the forgery, and plenty of gunplay, the land grab ring is exposed and captured. Russell Hayden, Bob Wills, Dub Taylor, Paul Sutton. Director: William Berke.

Soul of a Monster, The....5026....(61)....**Aug. 17**
Horror Drama. A metaphysical story of the human soul, in which a man is brought back from death by an evil alliance, to torture others. Rose Hobart, George MacReady, Erik Rolf. Director: Will Jason.

Stars on Parade....5023....(63).....**May 25**
Musical Comedy. A couple of movie star hopefuls put on their own show to prove a point to the head of a movie studio, and land themselves contracts. Larry Parks, Lynn Merrick, Ray Walker, Jeff Donnell. Director: Lew Landers.

Sundown Valley....5205....(55).....**Mar. 23**
Western. The ranchers go all-out for the war effort by giving up their normal work to take jobs in a gunsight factory. Charles Starrett, Dub Taylor, Jeanne Bates, Tennessee Ramblers. Director: Benjamin Kline.

Swing in the Saddle....5221....(73).....**Aug. 31**
Western. Two actresses out of work, arrive at a ranch and find themselves in the midst of a battle between two friendly rival ranch foremen for the yearly local singing championship. Jane Frazee, Guinn Williams, Slim Summerville, Sally Bliss, Mary Treen Red River Dave. Director: Lew Landers.

Swing Out the Blues....5020....(70).....**Jan. 20**
Musical. The Vagabonds bring a phony problem to the Benevolent Bench Radio program, in order to get a radio audition and a sponsor. They do. Bob Haymes, Lynn Merrick, The Vagabonds, Janis Carter. Director: Mal St. Clair.

There's Something About a Soldier
5017....**(81)**.....**Nov. 30, '43**
Comedy Drama. Background is an officers' candidate school in the anti-aircraft division, with two soldier lads fighting it out between studies for the love of a girl. Tom Neal, Evelyn Keyes, Bruce Bennett, John Hubbard, Jeff Donnell, Frank Sully. Director: Alfred E. Green.

They Live in Fear....5043....(65).....**June 15**
Drama. A member of Hitler's youth group revolts and escapes to America. The kindly interest of a high school principal helps the boy to overcome some bitter experiences he meets and to adjust himself to democracy. Otto Kruger, Clifford Severn, Pat Parrish, Jimmy Carpenter. Director: Josef Berne.

Two-Man Submarine....5039....(62).....**Mar. 16**
Drama. Penicillium mold, being produced on a South Pacific island, is the basis of Nazi and Jap intrigue against medical research workers there. Tom Neal, Ann Savage, J. Carrol Naish. Director: Lew Landers.

U-Boat Prisoner....5037....(65).....**July 25**
War Melodrama. A Yankee seaman U-boat prisoner, posing as a German spy, lures the submarine into an undersea trap. Bruce Bennett, Erik Rolf, John Abbott, John Wengraf. Director: Lew Landers.

Underground Guerrillas....5041....(82)....**May 18**
Drama. English-made film, depicting the Jugoslavian minute-men and their underground activities against Nazi oppressors. John Clements, Godfrey Tearle, Mary Morris, Stephen Murray. Director: Sergei Nolbandov.

Vigilantes Ride, The....5204....(56).....**Feb. 3**
Western. A Citizens' Defense League is formed to take the place of the Rangers and, unknown to the townspeople, is headed by the outlaw gang leader they are after. Russell Hayden, Dub Taylor, Tristram Coffin, Shirley Patterson. Dir.: William Berke.

What a Woman!....5005....(94).....**Dec. 28, '43**
Comedy. A charming career woman who signs screen talent, meets with a balky prospect who is a college professor, and romance blossoms, with humorous complications when another would-be suitor gets the cold shoulder. Rosalind Russell, Brian Aherne, Willard Parker, Alan Dinehart. Director: Irving Cummings.

Whistler, The....5032....(59).....**Mar. 30**
Murder Mystery. From the radio mystery thriller of the same name. A man pays someone $10,000 to kill him, then decides he wants to live. Richard Dix, J. Carrol Naish, Gloria Stuart, Alan Dinehart, Joan Woodbury. Director: William Castle.

Wyoming Hurricane....5206....(58).....**Apr. 20**
Western. A group of rustlers headed by one of the town's unsuspected citizens get away with murder (literally) until the townspeople get wise. Russell Hayden, Tristram Coffin, Dub Taylor. Director: William Berke.

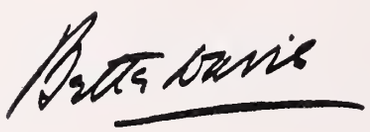
Metro-Goldwyn-Mayer

(September 1943 to September 1944)

Above Suspicion....402....(90).....**Group 5, '43**
Comedy Drama. American newlyweds, on a honeymoon in prewar Germany, provide comedy and suspense in their efforts to locate a missing British agent. Joan Crawford, Fred MacMurray, Conrad Veidt, Basil Rathbone. Director: Richard Thorpe.

Adventures of Tartu, The....406
(104).....**Group 5, '43**
Melodrama. British-made film. A British

Jack Benny



Jerry Wald
PRODUCER

Delmer Daves
DIRECTOR



"Destination Tokyo"
(Boxoffice Blue Ribbon Award Winner, January, 1944)

"The Very Thought of You"

agent enters Germany to obtain a deadly gas formula and to destroy the factory manufacturing it. Robert Donat, Valerie Hobson. Director: Harold S. Bucquet.

Andy Hardy's Blonde Trouble....424 (107) .....**May Comedy.** Andy goes to college, and encounters double trouble when he meets two blondes. Lewis Stone, Mickey Rooney, Fay Holden, Herbert Marshall, Bonita Granville. Director: George B. Seitz.

Bathing Beauty....429....(101).....**July Musical.** Two big name bands, 24 bathing beauties, swim champion Esther Williams, songs galore, against a girls' college background. Red Skelton, Esther Williams, Basil Rathbone, Harry James and band, Xavier Cugat and band. Director: George Sidney.

Best Foot Forward....405....(94).....**Group 5, '43 Musical.** To get publicity, a movie star accepts the invitation of a movie-struck cadet to attend the military school prom. A series of mirthful sequences develop when the cadet's girl refuses to be replaced. Lucille Ball, William Gaxton, Virginia Weidler, Harry James and band. Director: Edward Buzzell.

Broadway Rhythm....419....(115).....**March Musical.** Based on the stage musical, "Very Warm for May," and concerns the struggles of a young Broadway producer to attract a Hollywood star for the lead in his show. George Murphy, Ginny Simms, Charles Winninger, Lena Horne, Hazel Scott. Director: Roy Del Ruth.

Canterville Ghost, The....430....(95).....**July Comedy.** A modernized version of the Oscar Wilde story of a good-natured ghost in search of a hero to free him from the curse that keeps him on earth. Charles Laughton, Robert Young, Margaret O'Brien. Director: Jules Dassin.

Cross of Lorraine, The....414....(90).....**January War Drama.** A group of French war captives railroaded into a Nazi prison camp, their escape and ultimate reunion with the fighting free French. All-male cast. Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke, Peter Lorre. Director: Tay Garnett.

Cry "Havoc"....417....(97).....**February War Drama.** The story of 13 heroic army nurses during the defense of the doomed Bataan. Margaret Sullavan, Ann Sothern, Joan Blondell, Fay Bainter, Marsha Hunt, Frances Gifford. Director: Richard Thorpe.

Dr. Gillespie's Criminal Case....(407) (89).....**Group 5, '43 Comedy Drama.** Dr. Gillespie has a case on his hands in trying to prove to prison authorities that a life-termer is actually insane. Lionel Barrymore, John Craven, Marilyn Maxwell, Donna Reed. Director: Willis Goldbeck.

Dragon Seed....500....(145)....**Special**.....**August Drama.** From Pearl Buck's novel of modern China, with a poignant love story of two Orientals whose romance blossoms amid tyranny and warfare. Katharine Hepburn, Walter Huston, Aline MacMahon, Akim Tamiroff. Directors: Jack Conway, Harold S. Bucquet.

Gaslight....425....(114) .....**May Drama.** A husband tries to drive his wife insane so as to reap the benefits of a murder he committed years before. Charles Boyer, Ingrid Bergman, Joseph Cotten, Dame May Whitty. Director: George Cukor.

Girl Crazy....409....(99) .....**Group 5, '43 Musical.** Mickey is sent to a men's college in the desert, but with his girl's help turns the school into a co-ed institution, and stages a western musical show to save the school from bankruptcy. Mickey Rooney, Judy Garland, Tommy Dorsey and his orchestra. Director: Norman Taurog.

Guy Named Joe, A....416....(120).....**March Drama.** The spirit of a bomber pilot killed in action returns to earth, and an idyllic love story is unfolded with the spirit urging his sweetheart to marry another. Spencer Tracy, Irene Dunne, Van Johnson, Lionel Barrymore. Director: Victor Fleming.

Heavenly Body, The....421....(100).....**April Comedy.** A young astronomer is so busy with his planetary pursuits that his neglected wife takes up astrology and romancing with another man to wake him up. William Powell, Hedy Lamarr, James Craig, Fay Bainter, Spring Byington. Director: Alexander Hall.

I Dood It....403....(102).....**Group 5, '43 Comedy with Music.** A pants presser borrows his customers' clothes to crash Broadway, and succeeds, winding up a hero and sweetheart of a star. Red Skelton, Eleanor Powell, Jimmy Dorsey and orchestra. Director: Vincente Minnelli.

Lassie Come Home....410 (90)..... **Group 5, '43 Drama.** The love of a boy for his dog and the devotion of the dog to the boy master, and the adversities they face together. Roddy McDowall, Donald Crisp, Dame May Whitty, Nigel Bruce. Director: Fred M. Wilcox.

Lost Angel....415....(91).....**January Drama.** An orphan is brought up scientifically but ignorant of life by a group of college professors, until a newspaper reporter takes the six-year-old child in hand. Margaret O'Brien, James Craig, Marsha Hunt, Philip Merivale, Henry O'Neill, Donald Meek. Director: Roy Rowland.

Madame Curie....490....(124).....**February Drama.** The great Polish scientist who discovered radium; her romance, family life, sacrifices, joys and sorrows. Greer Garson, Walter Pidgeon, Henry Travers, Albert Basserman, Dame May Whitty. Director: Mervyn LeRoy.

Man From Down Under, The....411 (103).....**Group 5, '43 Drama.** Story of an Australian returning from France after World War I, bringing home a pair of Belgian orphans to rear. Story carries on through to World War II and the bombing of Australia by the Japs. Charles Laughton, Binnie Barnes, Richard Carlson, Donna Reed. Director: Robert Z. Leonard.

Meet the People....426....(100).....**May Musical Comedy.** Romance blossoms in a west coast shipyard, where a musical is staged as a morale-builder for the workers. Lucille Ball, Dick Powell, Virginia O'Brien, Bert Lahr, "Rags" Ragland, June Allyson. Director: Charles Riesner.

Rationing....418....(93) .....**March Comedy.** A small-town storekeeper is faced with ration troubles and a crooked partner dealing in the black market. Wallace Beery, Marjorie Main, Donald Meek, Dorothy Morris. Director: Willis Goldbeck.

Salute to the Marines....401 (101).....**Group 5, '43 War Drama.** Retiring after 30 years, without having seen the action he craved, a marine sergeant gets his wish when the Japs bomb his town. The romance angle is between his daughter and an officer. Wallace Beery, Fay Bainter, Reginald Owen. Director: S. Sylvan Simon.

See Here, Private Hargrove....420 (100) .....**March Comedy.** From the best-seller of the same name by Marion Hargrove, depicting the life of an inductee with all its joys and disappointments. Robert Walker, Donna Reed, Keenan Wynn, Robert Benchley, Bob Crosby. Director: Wesley Ruggles.

Song of Russia....422....(107).....**February Drama with Music.** An American orchestra leader marries a Russian peasant girl and brings her to the States, but he goes back to Russia with her after war is declared. Robert Taylor, Susan Peters, Robert Benchley, Felix Bressart. Dir.: Gregory Ratoff.

Swing Fever....423....(81).....**April Comedy with Music.** A music maestro, cursed with an "evil eye" that hypnotizes people, is capitalized on by gangsters plotting to use him the night of the championship fight. Kay Kyser, Marilyn Maxwell, William Gargan, Nat Pendleton, Lena Horne. Director: Tim Whelan.

Swing Shift Maisie....404....(86).....**Group 5, '43 Comedy Drama.** Maisie becomes a defense worker and much action zooms when she saves a girl from a fake suicide, only to lose her test pilot boy friend to the girl. But the flier flies back to Maisie in a climactic finish. Ann Sothern, James Craig, Jean Rogers. Dir.: Norman Z. McLeod.

Thousands Cheer....413....(126).....**January '43 Musical Comedy.** A meringue of mirth, music and romance with a star-freighted cast. Kathryn Grayson, Gene Kelly, Mary Astor, John Boles, Ben Blue, Frances Rafferty, Mary Elliott. Director: George Sidney.

Three Men in White....427....(85).....**June Comedy Drama.** Dr. Gillespie facetiously gives his two proteges difficult assignments, promising to choose as permanent assistant the one who best fulfills his case. Lionel Barrymore, Van Johnson, Marilyn Maxwell, Ava Gardner. Dir.: Willis Goldbeck.

Tunisian Victory....466....(76).....**Special Documentary.** Shows the tremendous power of the Allied military juggernaut, and gives the lie to the Nazis' claim of being supermen. Lieut. Col. Hugh Stewart represented the British government in its production, and Lieut. Col. Frank Capra the U.S. army signal corps.

Two Girls and a Sailor....428....(124).....**June Musical.** A romance is blended into this musical with entertainers from the radio, name bands, vaudeville, symphony and the concert stage. June Allyson, Gloria De Haven, Van Johnson, Tom Drake, Henry Stephenson, Gracie Allen, Jimmy Durante. Director: Richard Thorpe.

Whistling in Brooklyn....412 (88).....**Group 5, '43 Comedy.** A bungling amateur sleuth, afraid of his own shadow, stumbles into solution of the crime and roundup of the criminals. Red Skelton, Ann Rutherford, Jean Rogers, "Rags" Ragland, Dem Bums (the Brooklyn Dodgers). Director: S. Sylvan Simon.

White Cliffs of Dover....491....(126) Special .....**June War Drama.** An American girl marries an English nobleman prior to World War I and is left a widow with a small son. She is still in England at the deathbed of her son in World War II. Irene Dunne, Alan Marshal, Roddy McDowall, Frank Morgan, C. Aubrey Smith, Dame May Whitty. Director: Clarence Brown.

Young Ideas....408....(77).....**Group 5, '43 Comedy Drama.** A gay mixup, in which the two children of a famous novelist try to break up her marriage to a college professor, the conspiracy ending when the daughter herself falls in love with a professor. Mary Astor, Herbert Marshall, Susan

HENRY BLANKE

PRODUCER



John Garfield



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John H. Auer

PRODUCER-DIRECTOR



Gangway for Tomorrow
SEVEN DAYS ASHORE
MUSIC IN MANHATTAN
PAN-AMERICANA

Peters, Richard Carlson. Director: Jules Dassin.

Monogram

(August 27, 1943 thru November 4, 1944)

Are These Our Parents?....305....(73).....**July 15**
Drama. A preachment against delinquent parents responsible for the waywardness of their offspring. Helen Vinson, Lyle Talbot, Ivan Lebedeff. Director: William Nigh.

Arizona Whirlwind....363....(59).....**Mar. 18**
Western. The famous trio take jobs as telegraph linemen to get a line on a gang of counterfeiters. Ken Maynard, Hoot Gibson, Bob Steele, Ian Keith. Director: Robert Tansey.

Block Busters....313....(60).....**Sept. 16**
Melodrama. The East Side Kids undertake to teach manners and etiquette to a French lad, a la east side New York style. Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Noah Beery jr., Roberta Smith. Director: Wallace Fox.

Call of the Jungle....333....(63).....**Aug. 19**
Melodrama. Locale is the South Sea Islands, where romance and danger go hand-in-hand in the quest for a pair of stolen, priceless black pearls. Ann Corio, James Bush, Claudia Dell, John Davidson. Director: Phil Rosen.

Charlie Chan in "Black Magic"....317
(65).....**Sept. 9**
Mystery. Chan trails the murderer of a psychic medium, who was killed during a seance, with several people present. Sidney Toler, Mantan Moreland, Frances Chan. Director: Phil Rosen.

Charlie Chan in the "Chinese Cat"....320
(65).....**May 27**
Mystery. Chan solves three murders and rounds up a gang of dangerous gem-thieves. Sidney Toler, Mantan Moreland, Joan Woodbury. Director: Phil Rosen.

Charlie Chan in the "Secret Service"
324....(65).....**Feb. 14**
Mystery Melodrama. The inventor of a secret war weapon for the U.S. government is murdered in his Washington home during a cocktail party, and Chan is sent to investigate. Sidney Toler, Mantan Moreland, Gwen Kenyon. Director: Phil Rosen.

Death Valley Rangers ....361....(59).....**Dec. 3, '43**
Western. Gold shipment robberies of stagecoaches are traced to the owner of a new gold mine who is spraying the stolen gold into the rocks of his mine. Ken Maynard, Hoot Gibson, Bob Steele, Kenneth Harlan. Director: Robert Tansey.

Detective Kitty O'Day....322....(61).....**May 13**
Murder Mystery. A couple of kids in love turn amateur detectives to solve the murder of their boss. Jean Parker, Peter Cookson, Tim Ryan, Veda Ann Borg. Director: William Beaudine.

Follow the Leader....312....(64).....**June 3**
Drama. The East Side Kids foil a gang of smugglers stealing army supplies. Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Joan Marsh, Jack LaRue. Director: William Beaudine.

Hot Rhythm....314....(79).....**Apr. 22**
Comedy with Music. Two song writers try to help an aspiring singer by taking a band rendition off the air and dubbing in her voice, but the record gets mixed up in a commercial pressing and copies flood the country. Dona Drake, Robert Lowery, Tim Ryan, Irene Ryan, Robert Kent, Sidney Miller. Director: William Beaudine.

Johnny Doesn't Live Here Any More
304....(79).....**July 8**
Comedy. A girl defense worker rents an apartment from a departing marine, only to find that he had loaned keys to 11 buddies. Simone Simon, James Ellison, William Terry. Director: Joe May.

Lady, Let's Dance....301....(84).....**Apr. 15**
Musical. Belita's ability as a skater, dancer and actress highlights the picture, which has four name bands and several catchy songs. Belita, James Ellison, Walter Catlett, Frick, Frack. Dir.: Frank Woodruff.

Land of the Outlaws....357....(58).....**Sept. 16**
Western. Crooks hijack ore being delivered from a mine to the assayer, and replace it with a substitute, in order to have the ore declared worthless and force the owner to sell. Johnny Mack Brown, Raymond Hatton, Art Fowler, John Merton. Director: Lambert Hillyer.

Law Men....354....(55).....**May 6**
Western. A gang of outlaws are in conspiracy with the town's bank president. Johnny Mack Brown, Raymond Hatton, Jan Wiley. Director: Lambert Hillyer.

Law of the Valley....358....(59).....**Nov. 4**
Western. The U.S. marshals step in to halt monopoly plans of two murderous crooks who are foreclosing on the ranchers. Johnny Mack Brown, Raymond Hatton, Lynne Carver, Edmund Cobb. Director: Howard Bretherton.

Leave It to the Irish....325....(61).....**Aug. 26**
Comedy. A private investigator is hired by a widow to solve the murder of her husband, a fur dealer. James Dunn, Wanda McKay, Dick Purcell, Vince Barnett, Jack LaRue. Director: William Beaudine.

Marked Trails....366....(59).....**Aug. 15**
Western. U.S. marshals, hot on the trail of a gang of outlaws, rouse the town in helping them track down the gunmen. Hoot Gibson, Bob Steele, Veda Ann Borg, Mauritz Hugo. Director: J. P. McCarthy.

Melody Parade....308....(73).....**Aug. 27, '43**
Musical. An ambitious busboy, a girl singer and a screwball heiress combine efforts to save a bankrupt night club. Mary Beth Hughes, Eddie Quillan, Tim and Irene Ryan. Director: Arthur Dreifuss.

Million Dollar Kid....311....(65).....**Feb. 28**
Drama. The East Side Kids save the wayward son of a wealthy man, who had befriended them, from a criminal career. Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Noah Beery sr. Dir.: Wallace Fox.

Mr. Muggs Steps Out....310
(64).....**Dec. 10, '43**
Comedy. One of the East Side Kids is paroled into the custody of a society woman. The rest of the gang help as waiters at a big social function, where a diamond necklace is stolen. The gang retrieves the necklace and get the culprits. Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Noah Beery sr., Joan Marsh, Betty Blythe, Nick Stuart. Director: William Beaudine.

Oh, What a Night....306....(60).....**Sept. 2**
Mystery. Detectives play hide-go-seek with a gang of international jewel thieves. Edmund Lowe, Marjorie Rambeau, Jean Parker, Alan Dinehart. Dir.: William Beaudine.

Outlaw Trail....364....(53).....**May 6**
Western. "Honest John," a town despot, robs ranch owners of their cattle by giving them worthless scrip in return. Hoot Gibson, Bob Steele, Chief Thundercloud, Jennifer Holt. Director: Robert Tansey.

Partners of the Trail....353....(55).....**Apr. 1**
Western. Two U.S. marshals fight it out with a renegade band of outlaws who control the town. Johnny Mack Brown, Raymond Hatton, Christine MacIntyre. Director: Lambert Hillyer.

Raiders of the Border....352....(52).....**Jan. 31**
Western. A U.S. marshal and his pal are after a cattle-rustling and jewel smuggling ring operating on the Mexican border. Johnny Mack Brown, Raymond Hatton, Craig Woods. Director: John P. McCarthy.

Range Law....355....(58).....**June 24**
Western. A rancher, whose land has a valuable silver deposit, is framed and sentenced to hang. Johnny Mack Brown, Raymond Hatton, Sarah Padden, Ellen Hall. Director: Lambert Hillyer.

Return of the Ape Man....319....(60)....**June 24**
Horror Drama. Murder and destruction run rampant when the screen's mad scientist brings to life a prehistoric monster of the Ice Age. Bela Lugosi, John Carradine, George Zucco, Frank Moran. Director: Philip Rosen.

Shadow of Suspicion....316....(68).....**Sept. 23**
Melodrama. Private investigators for a jewelry firm are sent to solve a series of thefts at their Chicago office. Marjorie Weaver, Peter Cookson, Tim Ryan, Ralph Lewis. Director: William Beaudine.

Sonora Stagecoach....365....(52).....**June 10**
Western. The Trail Blazers help an innocent man who has been framed by a gang of villains. Hoot Gibson, Bob Steele, Chief Thundercloud, Rocky Camron, Betty Miles. Director: Robert Tansey.

Spotlight Scandals....307....(72).....**Sept. 24, '43**
Musical Comedy. A behind-the-footlights story, centering around a stranded actor and a small-town barber who finally make the bigtime on Broadway. Billy Gilbert, Frank Fay, Bonnie Baker. Director: William Beaudine.

Sultan's Daughter, The....888....(64).....**Jan. 24**
Musical Comedy. The Sultan, in need of money, tries to get his daughter to sign over the oil lands she inherited from her mother, to German agents. Ann Corio, Tim Ryan, Charles Butterworth, Fortunio Bonanova. Director: Arthur Dreifuss.

Sweethearts of the U.S.A.....321....(60)..**Mar. 18**
Comedy. A couple of war plant workers, fired for inefficiency, meet a couple of 4F's, and form a band and open a night club for war workers. Una Merkel, Parkyakarkus, Donald Novis, Lillian Cornell, Jan Garber, Harry King, Phil Ohman and orchestras. Director: Lew Collins.

Texas Kid, The..351....(57).....**Nov. 26, '43**
Western. A stagecoach holdup gang, headed by a trading post owner on the same run, is wiped out. Johnny Mack Brown. Raymond Hatton, Marshall Reed, Robert Fiske, Shirley Patterson. Director: Lambert Hillyer.

Three of a Kind....323....(67).....**July 22**
Comedy Drama. A scheming wife fights for the custody of her young son, who has been left a considerable insurance sum by his father. Billy Gilbert, Shemp Howard, Maxie Rosenbloom, June Lang. Director: D. Ross Lederman.

Trigger Law....368....(57).....**Oct. 14**
Western. The son of a stagecoach line manager comes to Eggleston to solve the murder of his father, and uncovers skullduggery by a gang of claim jumpers, headed by the killer of his father. Bob Steele, Hoot Gibson. Director: Vernon Keays.

Unknown Guest, The....309....(64)....**Oct. 22, '43**
Mystery. A girl is in love with a man who



Deanna Durbin

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was branded a criminal. A murder mystery without a murder, and whether or not there has been foul play is concealed until the end. Victory Jory, Pamela Blake, Veda Ann Borg. Director: Kurt Neumann.

Utah Kid, The....367....(54).....Aug. 26
Western. A newly-appointed deputy sheriff from the U.S. marshal's office, is assigned to wipe out a vicious gang suspected of framing the outcome of the rodeo. Bob Steele, Hoot Gibson. Dir.: Vernon Keays.

Voodoo Man, The....318....(62).....Feb. 21
Horror Melodrama. A mad medico, whose wife has been dead for years, tries through voodooism to bring her back to life by transferring the souls of young girls to her, turning his victims into zombies. Bela Lugosi, John Carradine, George Zucco, Wanda McKay, Michael Ames. Director: William Beaudine.

West of the Rio Grande....356
(57) .....Aug. 5
Western. A crooked town boss kills the sheriff to carry off a crooked election, but his plan backfires when the marshals arrive. Johnny Mack Brown, Raymond Hatton, Kenneth MacDonald, Dennis Moore, Christine McIntyre. Director: Lambert Hillyer.

Westward Bound....362....(54).....Jan. 17
Western. A gang of hoodlums gain political control of a frontier town and try to force out the ranchers by imposing exorbitant taxes. Ken Maynard, Hoot Gibson, Bob Steele, Betty Miles. Director: Robert Tansey.

Where Are Your Children?....302....(73)..Jan. 17
Drama. Juvenile delinquency, with coated preachments to delinquent parents. Jackie Cooper, Gale Storm, Patricia Morison, John Litel. Director: William Nigh.

Women in Bondage....303....(71).....Jan. 10
Melodrama. An expose of Germany's brutal treatment of women in making them slaves to the state, and what these ideologies have done to the morals and viewpoints of German women. Gail Patrick, Nancy Kelly, Gertrude Michael, Anne Nagel. Director: Steve Sekely.

Paramount

(October 1943 to October 1944)

And the Angels Sing....4321....(96).....Group 5
Comedy with Songs. Angels is the name of a wacky family. The father wants a soy bean farm so the four daughters form a singing team to earn the money. Dorothy Lamour, Fred MacMurray, Betty Hutton, Diana Lynn, Mimi Chandler. Director: George Marshall.

City That Stopped Hitler, The—
Heroic Stalingrad....4331....(58).....Special, '43
Documentary. A compilation of newsreel shots from the Don and Stalingrad fronts, showing the courage of the Russians in their bitter fight against the Germans. Narration by John Wexley, spoken by Brian Donlevy.

Double Indemnity....4325....(106).....Group 5
Murder Drama. An insurance salesman who believes he has committed the perfect crime is trapped by a flaw. Fred MacMurray, Barbara Stanwyck, Edward G. Robinson. Director: Billy Wilder.

◎◎For Whom the Bell Tolls....4338
(157) .....Roadshow Special
Drama. From Ernest Hemingway's celebrated novel of an American who serves in the Spanish civil war and who finds love and death among the guerrillas. Gary Cooper, Ingrid Bergman, Akim Tamiroff. Director: Sam Wood.

Gambler's Choice....4324....(66) .....Group 5
Drama. A gambler and a policeman who were pals as children are at triangle odds over the same girl. Chester Morris, Nancy Kelly, Russell Hayden, Lloyd Corrigan. Director: Frank McDonald.

◎Going My Way....4335....(125).....Special
Drama with Music. A young Catholic priest is sent to rehabilitate a run-down parish, and succeeds with the help of two former schoolmates, one an opera star. Bing Crosby, Rise Stevens, Barry Fitzgerald. Director: Leo McCarey.

Good Fellows, The....4302....(70).....Group 1, '43
Comedy Drama. A lodge addict, who neglects his business for his lodge, gets himself and his family into financial trouble. Helen Walker, James Brown, Cecil Kellaway. Director: Jo Graham.

Great Moment, The....4330....(83).....Group 6
Biographical Drama. The story of W. T. G. Morton, the Boston dentist who discovered ether as an anaesthetic. Joel McCrea, Betty Field, Harry Carey, William Demarest. Director: Preston Sturges.

Hail the Conquering Hero....4326
(101) .....Group 6
Comedy. A medically discharged marine, through a funny set of circumstances, is catapulted into an unmerited hero's role on his homecoming. Eddie Bracken, Ella Raines, Bill Edwards, Franklin Pangborn. Director: Preston Sturges.

Henry Aldrich, Boy Scout....4311
(66) .....Group 3
Comedy. The Boy Scouts of Centerville perform their best deed when they take in hand a young brat and teach him the principles of a good Scout. Jimmy Lydon, Charley Smith, John Litel, Olive Blakeney, Darryl Hickman. Director: Hugh Bennett.

Henry Aldrich Haunts a House....4306
(73).....Group 2, '43
Comedy. Henry tries to solve a murder that wasn't committed, and gets so mixed up that he has himself thinking he is guilty. Jimmy Lydon, Charles Smith, John Litel, Olive Blakeney. Director: Hugh Bennett.

Henry Aldrich Plays Cupid....4322
(65) .....Group 5
Comedy. Henry tries to soften the heart of his high school teacher by trying to find him an understanding wife but succeeds only in multiplying troubles. Jimmy Lydon, Charles Smith, John Litel, Diana Lynn, Vera Vague, Olive Blakeney. Director: Hugh Bennett.

Henry Aldrich's Little Secret....4328
(74) .....Group 6
Comedy. Henry's good deed in secretly caring for a nine-month-old baby while the mother is away on an important mission, gets him into a jam. Jimmy Lydon, Charles Smith, Joan Mortimer, Olive Blakeney. Director: Hugh Bennett.

Hitler Gang, The....4323....(100).....Group 5
Documentary Drama. Traces step by step the rise to power of Hitler and his henchmen from 1918 to the present conflict they precipitated. Robert Watson, Roman Bohnen, Martin Kosleck. Director: John Farrow.

Hostages....4305....(88) .....Group 1, '43
Drama. Story of underground opposition to the Gestapo in Czechoslovakia, in which the patriots outwit the Nazis after they have made a German officer's suicide look like a murder. Arturo de Cordova, Luise Rainer, William Bendix, Katina Paxinou. Director: Frank Tuttle.

Hour Before the Dawn, The....4317
(75) .....Group 4
Drama. Adapted from a W. Somerset Maugham novel, and concerns a female Nazi agent who marries into an English first family. Franchot Tone, Veronica Lake, Binnie Barnes, John Sutton, Henry Stephenson. Director: Frank Tuttle.

I Love a Soldier....4329....(104).....Group 6
Comedy Drama. A girl who makes up her mind not to let Cupid enter her life for the duration has it changed for her when a soldier lad captures her heart. Paulette Goddard, Sonny Tufts, Beulah Bondi, Barry Fitzgerald. Director: Mark Sandrich.

◎Lady in the Dark....4336....(100).....Special
Drama with Music. The woman editor of a swank fashion magazine has her dreams interpreted by a psychiatrist with the result that she turns over her hand and her job to her advertising manager. Ginger Rogers, Ray Milland, Jon Hall, Warner Baxter, Barry Sullivan, Mischa Auer. Director: Mitchell Leisen.

Let's Face It....4301....(76).....Group 1, '43
Comedy with Music. Between jeeps, philandering husbands, night club sequences and songs, there is an interwoven story about Bob Hope breaking out of the guardhouse, and, with the help of his buddies, captures a submarine. Bob Hope, Betty Hutton, ZaSu Pitts, Frankie Burns, Dave Willock. Director: Sidney Lanfield.

Minesweeper....4308....(67) .....Group 2, '43
Drama. A naval officer deserts to dodge gambling debts, then joins the ranks after Pearl Harbor. His same characteristics flare up, but when his identity is learned, he squares everything by making the supreme sacrifice in battling the minesweepers. Richard Arlen, Jean Parker, Russell Hayden. Director: William Berke.

Miracle of Morgan's Creek, The....4312
(99) .....Group 3
Comedy. A small-town girl marries a soldier while out on a wild party. She finds she is going to have a baby and realizes she doesn't know the soldier's name. Eddie Bracken, Betty Hutton, Diana Lynn, William Demarest. Director: Preston Sturges.

Navy Way, The....4316....(75).....Group 4
Drama. A romance is woven into the background story of boot training given raw recruits at the Great Lakes naval station. Robert Lowery, Jean Parker, Bill Henry, Roscoe Karns. Director: William Berke.

No Time for Love....4309....(83).....Group 2, '43
Comedy Romance. A girl photographer, smart set sophisticate, falls in love with a sandhog, who knows all about fisticuffs and femmes. Claudette Colbert, Fred MacMurray. Director: Mitchell Leisen.

◎Riding High....4307....(89).....Group 2, '43
Musical Comedy. An ex-burlesque queen falls heiress to an interest in a defunct mining company and finds romance and a fortune when the mine turns out to be rich with copper. Dorothy Lamour, Dick Powell, Victor Moore, Gil Lamb, Milt Britton and band. Director: George Marshall.

Standing Room Only....4314....(83).....Group 3
Comedy. A secretary faces the housing situation in Washington with resourcefulness when she hires herself and boss out as cook and butler in a swanky home, at the same time helping her boss get the war contract he is seeking. Fred MacMurray, Paulette Goddard, Edward Ar-

FELIX JACKSON



Irene Dunne

Fred Astaire



nold, Roland Young, Clarence Kolb. Director: Sidney Lanfield.

Story of Dr. Wassell, The....4337 (136) .....Special
War Drama. The heroic exploit of one of the great heroes of World War II, who evacuated wounded sailors from Java in the face of grave danger. Gary Cooper, Laraine Day, Signe Hasso, Dennis O'Keefe. Director: Cecil B. DeMille.

Take It Big....4327....(76).....Group 6
Musical. An actor inherits a run-down dude ranch and, with the help of a group of entertainers, rehabilitates the place. Jack Haley, Harriet Hilliard, Mary Beth Hughes, Richard Lane. Director: Frank McDonald.

Timber Queen....4313....(66) .....Group 3
Drama. A flyer returns to civilian life to find that his pal's widow is being defrauded out of her husband's lumber camp, and aids her in recovering the property. Dick Arlen, Mary Beth Hughes, June Havoc. Director: Frank McDonald.

Tornado....4304....(80).....Group 1, '43
Drama. A coal miner whose marriage to an ambitious songstress leads him to a mansion on a hill, but failure in the business his wife prodded him into launching. It takes a tornado to point the way to real happiness. Chester Morris, Nancy Kelly. Director: William Berke.

True to Life....4303....(94) .....Group 1, '43
Comedy Drama. Two ace radio writers run out of material, and one of them goes to live in the household of a family with an eccentric brood, and their wacky activities are blended into a radio show that proves to be a wow. Mary Martin, Franchot Tone, Dick Powell, Victor Moore. Director: George Marshall.

Uninvited, The....4315....(98).....Group 3
Horror Drama. A young girl is haunted into a life of fear by two ghosts, one of which tries to get her to commit suicide and the other to hold her back. Ray Milland, Ruth Hussey, Donald Crisp, Cornelia Otis Skinner, Gail Russell. Director: Lewis Allen.

You Can't Ration Love....4318....(79)....Group 4
Musical. The shortage of men is responsible for the efforts of a group of coeds to ration love, resulting in humorous complications. Betty Rhodes, Johnnie Johnston, Bill Edwards, Marjorie Weaver. Director: Lester Fuller.

PRC PICTURES

(July 20, 1943 thru September 15, 1944)

Amazing Mr. Forrest, The....413..(71)....Mar. 29
Melodrama. An insurance investigator is brought back from retirement to solve a gem theft and a couple of murders. Edward Everett Horton, Otto Kruger, Jack Buchanan, Jack LaRue. Director: Thornton Freeland.

Blazing Frontier....459....(59).....Sept. 1, '43
Western. Billy the Kid settles a feud between the settlers and the railroad when he discovers a crooked detective and land agent are defrauding the settlers. Buster Crabbe, Al St. John. Director: Sam Newfield.

Boss of Rawhide....452....(59) .....Nov. 20, '43
Western. The Texas Rangers solve the murders of several ranchers, expose and capture the villains. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson. Director: Elmer Clifton.

Brand of the Devil....458....(61).....July 30
Western. The Texas Rangers close in on a gang of cattle rustlers using a devil's head brand. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson, Ellen Hall. Director: Harry Fraser.

Career Girl....403....(69).....Jan. 11
Comedy with Music. The heart-breaking career of a small city girl struggling for footlight fame on Broadway. Frances Langford, Edward Norris, Iris Adrian, Craig Woods. Director: Wallace Fox.

Contender, The....418....(66).....May 10
Drama. A truck driver enters the fighting ring to keep his motherless boy in school, and becomes a champ, but wine and women drag him down. Buster Crabbe, Arline Judge. Director: Sam Newfield.

Danger! Women at Work....411 (61).....Aug. 23, '43
Comedy. A girl inherits a 10-ton truck and goes into partnership with two other girls to operate it commercially. En route on their first assignment they encounter comical adventures as well as romance. Patsy Kelly, Mary Brian, Isabel Jewell, Wanda McKay, Cobina Wright sr. Director: Sam Newfield.

Delinquent Daughters....416....(72).....Aug. 10
Drama. Teen-aged youngsters on the loose, with a preachment to delinquent parents. June Carlson, Fifi D'Orsay, Teala Loring. Director: Albert Herman.

Devil Riders....460....(58).....Nov. 5, '43
Western. A friendly rivalry exists between a stagecoach company and the Pony Express, but henchmen whose plot at land-grabbing fails, start a feud between the two companies. Buster Crabbe, Al St. John. Director: Sam Newfield.

Drifter, The....461....(60).....Dec. 20, '43
Western. How a band of desperadoes of the plains, engaging in bank robberies and stage holdups, are apprehended. Buster Crabbe, Al "Fuzzy" St. John, Carol Parker, Kermit Maynard. Director: Sam Newfield.

Frontier Outlaws....462....(58).....Mar. 4
Western. Wolf Valley is infested with outlaw raiders, and Buster and his pal team up to drive them out. Buster Crabbe, Al St. John. Director: Sam Newfield.

Fuzzy Settles Down....465....(60).....July 25
Western. Fuzzy invests in a newspaper in a small town, run by a girl, and together they fight outlaws attempting to halt their campaign for law and order. Buster Crabbe, Al St. John, Patti McCarthy. Director: Sam Newfield.

Girl From Monterrey, The ....412....(61)....Oct. 4
Comedy with Music. A night club entertainer is torn between two devotions when her pugilist brother is matched against the champ, who is her sweetheart. Armida, Edgar Kennedy, Veda Ann Borg, Jack La Rue. Director: Wallace Fox.

Guns of the Law....455....(55).....Apr. 10
Western. A seemingly respectable attorney is back of a plot to dispossess ranchers of their land for resale to an oil company at great gain. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson, Jennifer Holt, Budd Buster. Director: Elmer Clifton.

Gunsmoke Mesa....453....(59).....Jan. 3
Western. The three Texas Rangers foil the plans of crooks seeking ownership of a valuable mine. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson. Director: Harry Fraser.

Harvest Melody....402....(71).....Nov. 22, '43
Musical. A group of city citizenry take over farm chores and put music and rhythm into their harvesting. Rosemary Lane, Johnny Downs. Dir.: Sam Newfield.

Isle of Forgotten Sins....401....(84)....Aug. 15, '43
Drama. Two deep-sea divers find the gold they know is on a scuttled ship, only to be robbed of it by the men who scuttled the ship. Nature intervenes and the whole gang is washed away by a monsoon. John Carradine, Gale Sondergaard, Sidney Toler. Director: Edgar G. Ulmer.

Jive Junction....407....(64).....Dec. 20, '43
Musical. A group of high school youngsters open a canteen for the entertainment of service men and win a national band contest. Dickie Moore, Tina Thayer, Gerra Young. Director: Edgar G. Ulmer.

Lady in the Death House....414....(58)....Mar. 15
Murder Mystery. A convicted murderess, sentenced to the electric chair for a crime of which she is innocent, tells the story in flashback. Jean Parker, Lionel Atwill, Douglas Fowley. Director: Steve Sekely.

Machine Gun Mama....421....(67).....Aug. 18
Melodrama. Two drivers lose the delivery address and find themselves in Mexico with the cargo, an elephant, on their hands. Armida, El Brendel, Wallace Ford, Jack La Rue. Director: Harold Young.

Men of the Sea....420....(50).....Apr. 30
Melodrama. English-made film. A fisherman's wife develops a bitter hatred of the sea, having lost two sons. War breaks out and her last son joins the navy and her husband goes to sea as a volunteer. Wilfrid Lawson, Mary Jerrold, Kathleen O'Regan, William Freshman. Director: Norman Walker.

Men on Her Mind....409....(70).....Feb. 12
Drama with Music. A singer who attains professional success is confronted with the dilemma of choosing between three suitors, all responsible for her success. Mary Beth Hughes, Edward Norris, Luis Alberni. Director: Wallace W. Fox.

Minstrel Man....404....(69) .....Aug. 1
Drama with Music. A world famous minstrel man who couldn't perform with a broken heart after his wife dies. Benny Fields, Gladys George, Alan Dinehart, Roscoe Karns. Director: Joseph H. Lewis.

Monster Maker, The....419....(65).....Apr. 15
Melodrama. A mad medico uses his scientific knowledge as a hold over the girl he wants to marry. J. Carrol Naish, Ralph Morgan, Tala Birell, Wanda McKay. Director: Sam Newfield.

Nabonga....408....(73).....Jan. 25
Adventure. The son of a banker accused of embezzlement, goes into the jungle to seek the real thief, and meets the daughter of the man he wants, who rules as white queen of the jungle, aided by a huge gorilla. Buster Crabbe, Fifi D'Orsay, Barton MacLane. Director: Sam Newfield.

Outlaw Roundup....454....(55).....Feb. 10
Western. Outlaws make their headquarters at Devil's Gulch, and the Texas Rangers set out to round them up. Dave "Tex" O'Brien, Guy Wilkerson, Jim Newill. Director: Harry Fraser.

Pinto Bandit, The....456....(56).....Apr. 27
Western. The Texas Rangers are after a masked bandit on a pinto pony who has killed a post official. Dave O'Brien, Jim

MICKEY ROONEY

Metro-Goldwyn-Mayer

Newill, Guy Wilkerson, Mady Lawrence. Director: Elmer Clifton.

Return of the Rangers, The....451 (60) .....Oct. 26, '43
Western. The Texas Rangers enter a corrupt cattle town and clean it up. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson, Nell O'Day. Director: Elmer Clifton.

Rustler's Hideout....466....(62).....Sept. 2
Western. A crooked gambler is foiled in his attempt to swindle a cattleman out of his interest in a packing plant. Buster Crabbe, Al St. John. Director: Sam Newfield.

Seven Doors to Death....417....(62).....Aug. 5
Murder Mystery. A murderous maniac is loose and a series of slayings occur in a small, exclusive shopping district. Chick Chandler, June Clyde, George Meeker. Director: Elmer Clifton.

Shake Hands With Murder....422 (63).....Apr. 22
Mystery Melodrama. A beautiful blonde solves a murder and the mystery of stolen securities. Iris Adrian, Frank Jenks, Douglas Fowley. Director: Albert Herman.

Spook Town....457....(59).....June 3
Western. The Texas Rangers are in search of money stolen in transport that has been hidden in a ghost town. Dave O'Brien, Jim Newill, Guy Wilkerson, Mady Lawrence. Director: Elmer Clifton.

Submarine Base....405....(66).....July 20, '43
Melodrama. A New York mobster, hiding out on a tropical isle, appears to be amassing riches by servicing Nazi U-boats, but turns out to be conducting a one-man war against subs. John Litel, Alan Baxter, Fifi D'Orsay, Eric Blore. Director: Albert Kelley.

Thundering Gun Slingers....463....(60)....Mar. 25
Western. In which a murder is avenged and the land-grabbing culprit brought to justice. Buster Crabbe, Al St. John, Charles King, Kermit Maynard. Director: Sam Newfield.

Tiger Fangs....406....(59).....Sept. 10, '43
Melodrama. Rubber plantations' production for the Allies is hampered when tigers, crazed with drugs, are turned loose by Nazi spies to prey on the natives. Frank Buck, Buster Crabbe, Fifi D'Orsay. Director: Sam Newfield.

Valley of Vengeance....464....(56).....May 5
Western. Two boys, sole survivors of a massacre, are separated by the tragedy, but meet again years later, and together trail the marauders. Buster Crabbe, Al St. John. Director: Sam Newfield.

Waterfront....415....(66).....June 10
Melodrama. Nazi spies who operate along San Francisco's waterfront and prey on terrified refugees to get vital wartime information. John Carradine, J. Carrol Naish, Maris Wrixon. Director: Steve Sekely.

When the Lights Go On Again....41PS (74)....Special .....Sept. 15
Drama. A soldier, en route home on a "combat fatigue" furlough meets with an accident and loses his memory. How his family and wife restore him to normalcy furnishes a lesson in postwar readjustment. Jimmy Lydon, Barbara Belden, Regis Toomey, Grant Mitchell, George Cleveland, Dorothy Peterson, Harry Shannon. Director: William K. Howard.

RKO RADIO

(Group 1 thru Group 7)

Action in Arabia....420....(75).....Group 4
Spy Melodrama. A newsman is killed while trailing a secret story in Damascus, and his fellow newshawk friend, attempting to solve the crime and uncover the story, lands in the middle of a Nazi plot to turn the Arabs against the Allies. George Sanders, Virginia Bruce, Gene Lockhart, Robert Armstrong, H. B. Warner. Director: Leonide Moguy.

Adventures of a Rookie....402 (65) .....Group 1, '43
Comedy. The adventures and misadventures of three draftees who meet at the induction center and go through their basic training together. Wally Brown, Alan Carney, Richard Martin. Director: Leslie Goodwins.

Around the World....411....(80).....Group 3
Musical. This film takes you on a musical trip, through studio-constructed camp backgrounds, to Australia, India and various North African points. Kay Kyser, Mischa Auer, Joan Davis, Marcy McGuire, Wally Brown. Director: Alan Dwan.

Bride by Mistake....434....(81).....Group 7
Comedy. The domance of an air pilot, home for a rest cure, and a girl with millions. Alan Marshal, Laraine Day, Marsha Hunt, Allyn Joslyn. Director: Richard Wallace.

Curse of the Cat People, The....418 (70).....Group 4
Mystery. A child who visits a haunted house where she receives a wishing ring from a strange old lady with a crazed daughter, becomes obsessed. Simone Simon, Kent Smith, Jane Randolph, Ann Carter. Directors: Gunther V. Fritsch, Robert Wise.

Days of Glory....422....(86).....Group 5
War Drama. Russian guerrillas and the heroic part they played in beating back the Nazi enemy. Tamara Toumanova, Gregory Peck, Alan Reed, Maria Palmer. Director: Jacques Tourneur.

Escape to Danger....419....(84).....Group 4
Melodrama. British-made film about an English school teacher caught in the Nazi invasion web of Denmark and forced to go to England as a spy. Eric Portman, Ann Dvorak. Directors: Lance Comfort, Mutz Greenbaum.

Falcon and the Co-Eds, The....410 (68) .....Group 2, '43
Mystery Drama. The Falcon's crime-solving efforts take him to a luxurious girls' school in search of clues in the case of an instructress who tosses herself off a cliff. Tom Conway, Jean Brooks, Isabel Jewell, George Givot, Ed Gargan. Director: William Clemens.

Falcon in Mexico, The....431....(70)....Group 7
Melodrama. A manhunt chase for a dangerous killer that takes the Falcon from New York to Mexico. Tom Conway, Mona Maris. Director: William Berke.

Falcon Out West, The....421....(64).....Group 5
Mystery. The Falcon goes west to solve a murder committed in an eastern night club. Tom Conway, Barbara Hale, Don Douglas, Carole Gallagher. Dir.: William Clemens.

Fallen Sparrow, The....401....(94)....Group 1, '43
Drama. The sole surviving member of the International Brigade, active in the Spanish Civil War, comes to New York and finds himself trapped by Nazi spies. John Garfield, Maureen O'Hara. Director: Richard Wallace.

Gangway for Tomorrow....407 (69) .....Group 2, '43
Drama. Episodic portrayal of five share-the-ride defense workers who have occasion to mentally review their individual past lives, revealing how they all came to be assembled in the common cause. Margo. Robert Ryan, John Carradine. Director: John H. Auer.

Ghost Ship, The....412....(69).....Group 3
Mystery Melodrama. Story of the sinister goings-on aboard a cargo ship manned by an authority-mad skipper, whose calmness and pleasant manner fools the crew. Richard Dix, Russell Wade, Edith Barrett, Ben Bard. Director: Mark Robson.

Gildersleeve on Broadway....409 (65) .....Group 2, '43
Comedy. Gildersleeve gets involved with a man-hunting widow and a gold-digging blonde. Harold Peary, Billie Burke, Claire Carleton. Director: Gordon Douglas.

Gildersleeve Sees a Ghost....426 (63) .....Group 6
Comedy. An invisible woman, a gorilla, spooks and a mad scientist, get mixed up in a haunted house mystery. Harold Peary, Marion Martin, Richard LeGrand, Amelita Ward. Director: Gordon Douglas.

Government Girl....408....(94).....Group 2, '43
Comedy-Drama. Based on the housing-shortage, ten-girls-to-every-man condition, prevalent in wartime Washington. Olivia de Havilland, Sonny Tufts, Anne Shirley, James Dunn. Director: Dudley Nichols.

Heavenly Days....435....(72).....Group 7
Comedy. The famed radio team go to Washington to tell the Senate how to handle the war. Jim and Marian Jordan (Fibber McGee and Molly), Eugene Pallette, Gordon Oliver. Director: Howard Estabrook.

Higher and Higher....415....(90).....Group 3
Musical. A man, unable to pay his servants, forms a corporation with them, and together, in hilarious fashion, work out a financial plan. Frank Sinatra, Michele Morgan, Jack Haley, Leon Errol. Director: Tim Whelan.

Iron Major, The....406....(85).....Group 2, '43
Biography. The life story of Frank Cavanaugh, outstanding American, top-flight football coach and World War I hero. Pat O'Brien, Ruth Warrick, Robert Ryan, Leon Ames. Director: Ray Enright.

Lady Takes a Chance, A....405 (86) .....Group 1, '43
Comedy. A New York girl goes west to escape three admirers, and falls in love with a broncho buster at a rodeo show. Jean Arthur, John Wayne, Charles Winninger. Director: Wm. A. Seiter.

Mademoiselle Fifi....433....(69).....Group 7
Drama. The invasion of France by the Boches after the War of 1870, citing the parallel to World War II conditions. Simone Simon, John Emery, Kurt Kreuger. Director: Robert Wise.

Marine Raiders....427....(91).....Group 6
War Drama. How Uncle Sam's Devil Dogs are trained in a task that may mean death tomorrow. Pat O'Brien, Robert Ryan, Ruth Hussey, Frank McHugh, Barton MacLane. Director: Harold Schuster.

Music in Manhattan....432....(81).....Group 7
Comedy with Music. A boy and girl are forced to pose as man and wife, but Cupid steps in and makes the marriage stick. Anne Shirley, Dennis Day, Philip Terry, Raymond Walburn, Charlie Barnet and Orchestra. Director: John H. Auer.

Night of Adventure, A....428....(65).....Group 6
Mystery Drama. A man tries to protect his estranged wife found at the scene of a murder, and thereby directs suspicion to-

WILLIAM A. SEITER



ward himself. Tom Conway, Audrey Long, Jean Brooks, Louis Borell. Director: Gordon Douglas.

North Star, The....451....(105).....**Special, '43**
War Drama. The story of Russia and its people before and during the early stages of the Nazi invasion. A Samuel Goldwyn special. Anne Baxter, Dana Andrews, Walter Huston, Walter Brennan. Director: Lewis Milestone.

Passport to Destiny....417....(62).....**Group 4**
War Comedy-Drama. Believing she is guided by the "magic eye" an English scrubwoman, pretending to be deaf and dumb, goes to Germany to shoot Hitler. Elsa Lanchester, Gordon Oliver, Fritz Feld, Gavin Muir. Director: Ray McCarey.

Rookies in Burma....414....(62).....**Group 3**
Comedy. Two rookies and a sergeant, captured in a Jap raid, escape in the guise of Jap soldiers, and wind up with both the Americans and Japs shooting at them. Wally Brown, Alan Carney, Erford Gage, Joan Barclay, Claire Carleton. Director: Leslie Goodwin.

Seven Days Ashore....424....(74).....**Group 5**
Comedy with Music. Three merchant mariners on leave, looking for excitement, get involved in romantic entanglements. Wally Brown, Alan Carney, Marcy McGuire, Dooley Wilson. Director: John H. Auer.

Seventh Victim, The....403....(71)....**Group 1, '43**
Murder Mystery. A woman, in search of her sister who is a mental case, picks up a trail that leads to the lair of a strange group of devil-worshippers. Tom Conway, Jean Brooks, Kim Hunter, Isabell Jewell, Evelyn Brent. Director: Mark Robson.

Show Business....425....(92).....**Group 5**
Musical. A cavalcade of show business a generation back and the people who were a part of it. Eddie Cantor, George Murphy, Joan Davis, Nancy Kelly, Constance Moore, Don Douglas. Director: Edwin L. Marin.

☺Snow White and the Seven Dwarfs....492
(83).....**Reissue**

So This Is Washington....404
(64).....**Group 1, '43**
Comedy. Lum and Abner go to Washington to sell Lum's synthetic rubber compound to the government, but the latter develops amnesia while demonstrating how to make the rubber. Chester Lauck, Norris Goff, Alan Mowbray. Director: Raymond McCarey.

Step Lively....429....(88).....**Group 6**
Musical. After many financial hurdles, a producer and his cast land in the big time. Frank Sinatra, George Murphy, Adolphe Menjou, Gloria De Haven, Walter Slezak, Eugene Pallette. Director: Tim Whelan.

Tarzan's Desert Mystery....413....(70)....**Group 3**
Adventure Drama. Tarzan, Boy and Cheeta, the chimpanzee, trek across dangerous desert territory and jungle wilds in search of a fever medicine for wounded Allied soldiers, fighting hostile hordes all the way. Johnny Weissmuller, Nancy Kelly, Johnny Sheffield. Director: William Thiele.

Tender Comrade....416....(102).....**Group 4**
Drama. Everyday Americans, their wartime lives and loves, joys and sorrows, fears and hopes, sacrifices and selfishness. Ginger Rogers, Robert Ryan, Ruth Hussey, Patricia Collinge. Director: Edward Dmytryk.

☺Up in Arms....452....(105).....**Special**
Musical Comedy. A Samuel Goldwyn production of a super-hypochondriac who is drafted and becomes a hero. Danny Kaye, Dinah Shore, Dana Andrews, Constance Dowling, George Matthews, Goldwyn Girls. Director: Elliot Nugent.

Yellow Canary....423....(84).....**Group 5**
Spy Drama. An English girl masquerades as a Nazi sympathizer to track down a group of Germans, posing as Poles, who plot to blow up a convoy. Anna Neagle, Richard Greene, Nova Pilbeam, Cyril Fletcher. Director: Herbert Wilcox.

Youth Runs Wild....430....(67).....**Group 6**
Drama. A preachment on juvenile delinquency, story centering around parents in defense plants whose offspring get out of hand. Bonita Granville, Kent Smith, Jean Brooks, Glenn Vernon. Director: Mark Robson.

REPUBLIC

(July 1, 1943 thru October 16, 1944)

Atlantic City....327....(87).....**Sept. 15**
Musical Drama. How a young man with promotional ideas made Atlantic City the nation's famous playground. Constance Moore, Bradford Taylor, Charley Grapewin, Jerry Colonna, Paul Whiteman. Director: Ray McCarey.

Beneath Western Skies....354....(56).....**Mar. 3**
Western. A group of decent law-abiding citizens band together to rid the town of its criminal element. Bob Livingston, Smiley Burnette, Effie Laird. Director: Spencer Bennet.

Beyond the Last Frontier....351
(56).....**Sept. 18, '43**
Western. A Texas Ranger poses as an outlaw to catch a gang of wholesale gunrunners. Eddie Dew, Smiley Burnette, Lorraine Miller. Director: Howard Bretherton. (A John Paul Revere Production released through Republic).

Black Hills Express, The....362
(55).....**Aug. 15, '43**
Western. A special agent for Wells Fargo breaks up a highwaymen's gang headed by a crooked marshal and banker. Don "Red" Barry, Wally Vernon, Ariel Heath. Director: John English.

California Joe....365....(55).....**Dec. 29, '43**
Western. Laid in Civil War times, a plot to set up a dictatorship in California is thwarted. Don "Red" Barry, Wally Vernon, Helen Talbot. Director: Spencer Bennett.

Call of the Rockies....356....(56).....**July 14**
Western. The miners organize to protect their government franchise and their properties from foreclosure. Smiley Burnette, Sonny Carson, Ellen Hall, Kirk Alyn, Harry Woods. Director: Les Selander.

Call of the South Seas....319....(59).....**July 7**
Melodrama. The arm of the FBI extends to a south sea island, where an American fugitive from justice is a big shot. Janet Martin, Allan Lane, Roy Barcroft, William Henry. Director: Jack English.

Canyon City....364....(55).....**Nov. 29, '43**
Western. A gang of crooks wants to buy up ranches dirt cheap and attempts to make them worthless by dynamiting the dam and flooding the land. Don "Red" Barry, Wally Vernon, Helen Talbot, Twinkle Watts. Director: Spencer Bennet.

Casanova in Burlesque....333....(74).....**Feb. 19**
Comedy. A burlesque comedian who has had a life-long yen to play Hamlet fulfills his ambition when he gets a job in a college as an authority on Shakespeare and takes an acting part in one of the campus plays. Joe E. Brown, June Havoc, Dale Evans, Marjorie Gateson, Ian Keith. Director: Leslie Goodwin.

Cowboy and the Senorita, The....342
(78).....**May 12**
Western Musical. Along with music and dancing is an underlying story of how a mine-stealing crook was exposed. Roy Rogers, Mary Lee, Dale Evans. Director: Joseph Kane.

Death Valley Manhunt....375
(55).....**Sept. 25, '43**
Western. Wild Bill's plans to retire are abandoned when he finds that independent oil drillers in Death Valley are oppressed by a trieky manager of a wealthy petroleum company. Wild Bill Elliott, George Hayes, Anne Jeffreys. Director: John English.

Deerslayer....306....(67).....**Nov. 22, '43**
Drama. Screen adaptation of the James Fenimore Cooper novel of early American days when the white men rode into battle against the Indians. Bruce Kellogg, Jean Parker, Larry Parks, Wanda McKay. Director: Lew Landers.

Drums of Fu Manchu....305....(68)....**Nov. 27, '43**
Melodrama. Fu Manchu and English scientists are at odds in their search for the key symbol to the location of the tomb of Genghis Khan. Henry Brandon, William Royle, Gloria Franklin, Robert Kelland. Directors: William Whitney, John English.

Fighting SeaBees, The....311....(100).....**Mar. 10**
Navy Drama. The birth, growth and heroic aecomplishments of the construction battalions of the navy, with an underlying story of a hard-boiled SeaBee who finds it difficult to abide by the regulations. John Wayne, Dennis O'Keefe, Susan Hayward. Director: Edward Ludwig.

Fugitive From Sonora....361....(56).....**July 1, '43**
Western. A preacher's brother is mixed up in a band of outlaws but he helps to put an end to the cattlemen's war on the homesteaders. Don "Red" Barry, Wally Vernon, Lynn Merrick. Dir.: Howard Bretherton.

Girl Who Dared, The....322....(56).....**Aug. 5**
Melodrama. A "ghost party" is held on an isolated Georgia island, the guests having reeeived invitations from a - mysterious source. Three murders occur before the mystery is cleared. Lorna Gray, Peter Cookson, Kirk Alyn, Veda Ann Borg, Roy Barcroft, Grant Withers. Director: Howard Bretherton.

Goodnight, Sweetheart....320....(67).....**June 17**
Comedy. A newspaper man, with a nose for scandal, buys an interest in a small town paper and fakes a political expose which backfires. Robert Livingston, Ruth Terry, Henry Hull, Grant Withers. Director: Joseph Santley.

Hands Across the Border....341....(73).....**Jan. 5**
Musical Western. Rogers saves the heroine's ranch and helps her reinstate a government contract for cavalry horses. Roy Rogers, Bob Nolan and the Sons of the Pioneers, Ruth Terry, Guinn Williams. Director: Joseph Kane.

Here Comes Elmer....303....(74).....**Nov. 15, '43**
Musical. A comedy of errors in which a radio star gets mixed up with his double just before broadcast time and nobody knows who's who. Al Pearce, Elmer Blurt, Frank Albertson, Gloria Stuart, Wally Vernon. Director: Joseph Santley.

Hidden Valley Outlaws....378....(56).....**Apr. 2**
Western. Wild Bill Elliott is completely fooled by a "synthetic" sheriff, but when he gets wise no bullets are spared to bring the culprits to justice. Wild Bill Elliott, George "Gabby" Hayes, Anne Jeffreys, Roy



ROY ROGERS

"King of the Cowboys"

REPUBLIC PICTURES

Exclusive Management:

ART RUSH, Inc.

Barcroft, John James, LeRoy Mason. Director: Howard Bretherton.

Hoosier Holiday....302....(72).....**Sept. 13, '43**
Musical Comedy. With a cast mostly from popular radio shows, the story is about an ancient feud between a rich widower with five daughters and a rural widow with five sons. George Byron, Dale Evans, Hoosier Hotshots, Music Maids. Director: Frank McDonald.

In Old Oklahoma....307....(102).....**Dec. 6, '43**
Melodrama. The early wildcat days of the oil boom and the struggle between two factions for control of the red men's wealth in oil lands. John Wayne, Martha Scott, Albert Dekker, George "Gabby" Hayes. Director: Albert S. Rogell.

Jamboree....316....(71).....**May 5**
Musical. The efforts of two hillbilly bands to obtain a sponsor for a radio program. Ruth Terry, George Byron, Paul Harvey, Don Wilson, Rufe Davis. Director: Joseph Santley.

Lady and the Monster, The....315
(86).....**Apr. 17**
Drama. A young professor is dominated by the mind of a dead man, following his experiments on the theory that the human brain can be kept alive after death. Vera Hruba Ralston, Erich von Stroheim, Richard Arlen. Director: George Sherman.

Laramie Trail, The....355....(56).....**Apr. 3**
Western. A vicious plot and frameup for murder is uncovered when two new buyers arrive to claim the ranch they had bought. Bob Livingston, Smiley Burnette, John James, Bud Geary, Roy Barcroft. Director: John English.

Man From Frisco....318....(91).....**July 1**
Drama. A construction genius with speed as his goal, and how he was able to meet wartime ship-building levels. Michael O'Shea, Anne Shirley, Gene Lockhart. Director: Robert Florey.

Man From the Rio Grande, The....363
(55).....**Oct. 18, '43**
Western. "Red" Barry exposes a nefarious plot by an unscrupulous uncle and his crooked lawyer to do away with the rightful heirs and seize the inheritance. Don "Red" Barry, Wally Vernon, Twinkle Watts, Nancy Gay. Director: Howard Bretherton.

Marshal of Reno....3312....(56).....**July 2**
Western. Political skullduggery is back of a crime wave that springs up in one of two towns up for choice of the county seat. Bill Elliot (Red Ryder), George Hayes, Jay Kirby, Blake Edwards, Bobby Blake. Director: Wallace Grissell.

Mojave Firebrand, The....377....(55).....**Mar. 19**
Western. The town of Epitaph becomes a center of crime when the gunmen put their stooges in as sheriff and mayor. Bill Elliott, George Hayes, LeRoy Mason, Anne Jeffreys. Director: Spencer Bennet.

My Best Gal....312....(67).....**Mar. 28**
Musical Comedy. A group of young theatrical aspirants try to crash the show business via a Broadway musical. Jane Withers, Jimmy Lydon, Frank Craven, Franklin Pangborn. Director: Anthony Mann.

Mystery Broadcast....304....(63).....**Nov. 23, '43**
Murder Mystery. When her radio crime program starts slipping, a girl broadcaster announces she will name the murderer in an unsolved crime of another decade. Two more murders happen after that, but she uncovers the killer, past and present. Frank Albertson, Ruth Terry, Nils Asther, Wynne Gibson. Director: George Sherman.

O, My Darling Clementine....308
(68).....**Dec. 31, '43**
Comedy with Music. A troupe of traveling show folk are stranded in a blue law town. They stage a show for and with the natives and change the bluenose attitude of the community. Frank Albertson, Lorna Gray, Irene Ryan, Loie Bridge, Tom Kennedy. Director: Frank McDonald.

Outlaws of Santa Fe....366....(56).....**Apr. 4**
Western. A western badman is rehabilitated when he learns, upon his stepfather's death, that his real father was a famous peace officer, killed on duty. Don Barry, Wally Vernon, Tom London, Bud Geary, Helen Talbot, Roy Barcroft, LeRoy Mason. Director: Howard Bretherton.

Overland Mail Robbery....376
(56).....**Nov. 20, '43**
Western. Plotters use various foul means of trying to gain control of a stagecoach line, but Wild Bill Elliott saves the day. Wild Bill Elliott, George "Gabby" Hayes, Anne Jeffreys, Alice Fleming, Kirk Alyn.

Pistol Packin' Mama....310....(64)....**Dec. 15, '43**
Comedy with Music. A gun-totin' gal gambler from the west loses her bankroll to a city slicker and decides to turn the tables on him. But revenge turns to romance. Ruth Terry, Bob Livingston, Wally Vernon, Jack La Rue. Director: Frank Woodruff.

Port of Forty Thieves, The....324....(58)....**Aug. 13**
Melodrama. A beautiful woman resorts to murder and blackmail so she can be legally declared the sole heir to her missing husband's estate. Stephanie Bachelor, Richard Powers, Lynn Roberts, Olive Blakeney. Director: John English.

Pride of the Plains....353....(56).....**Jan. 5**
Western. A state game inspector fights it out with outlaws who try to repeal the state laws protecting wild horses. Bob Livingston, Smiley Burnette, Nancy Gay, Kenneth McDonald. Director: Wallace Fox.

Raiders of Sunset Pass....352....(56)....**Dec. 20, '43**
Western. Cowgirls take over in the absence of cowboys who have gone to war, to combat the cattle rustlers who are after beef for the black markets. Eddie Dew, Smiley Burnette, LeRoy Mason, Jennifer Holt. Director: John English.

Rosie the Riveter....313....(75).....**Apr. 9**
Musical. Two girls and two boys, unable to find living quarters, rent the same room, sharing it in alternating "shifts," with hilarious results. Jane Frazee, Frank Albertson, Vera Vague, Frank Jenks. Director: Joseph Santley.

Saint Meets the Tiger, The....301
(70).....**July 29, '43**
Melodrama. The Saint accepts a challenge to capture the Tiger and his gang after they have held up and robbed a British bank of a million pounds. Hugh Sinclair, Jean Gillie, Gordon McLeod. Director: Paul Stein.

San Antonio Kid....3313....(56).....**Aug. 16**
Western. Red Ryder and Little Beaver fight a gang of desperadoes who are seeking control of an oil town. Bill Elliott, Bobby Blake, Alice Fleming, Linda Sterling, LeRoy Mason, Jack Kirk. Director: Howard Bretherton.

Secrets of Scotland Yard....321....(68)....**July 26**
Spy Melodrama. Room 40, Britain's espionage center of activity, has a spy and Scotland Yard sets a unique trap. Edgar Barrier, Stephanie Bachelor, C. Aubrey Smith, Henry Stephenson, Lionel Atwill. Director: George Blair.

Silent Partner....317....(55).....**June 9**
Melodrama. A reporter with the names of four people in a notebook to guide him, finds the startling solution to an organized crime ring. William Henry, Beverly Loyd, Grant Withers, Ray Walker, Joan Blair, Wally Vernon. Director: George Blair.

Song of Nevada....344....(75).....**Aug. 5**
Musical Western. A crooning cowboy sets out to win his girl from a Park Avenue smoothie. Roy Rogers, Mary Lee, Dale Evans, Sons of the Pioneers, Lloyd Corrigan. Director: Joseph Kane.

Storm Over Lisbon....323....(86).....**Oct. 16**
Spy Drama. A cafe owner working for Axis agents, learns that a U.S. correspondent who has escaped from a prison camp with a vital secret on film, is in Lisbon, and his job is to see he does not get away. Vera Hruba Ralston, Richard Arlen, Erich van Stroheim, Otto Kruger. Director: George Sherman.

Strangers in the Night....326....(56).....**Sept. 12**
Drama. A marine sergeant returns to the States wounded and looks up a girl correspondent he knew only by letter, and learns she is an imaginary creation in the mind of a mentally ill woman who had longed for a child. William Terry, Virginia Grey, Helen Thimig, Edith Barrett. Director: Anthony Mann.

Three Little Sisters....325....(69).....**July 31**
Comedy with Music. An invalid girl changes identities with her sister and perpetrates a hoax when a soldier, with whom she has been corresponding, but never expected to see, pays a surprise visit. Mary Lee, Ruth Terry, Cheryl Walker, William Terry, Jackie Moran. Director: Joseph Santley.

Troeadero....314....(74).....**Apr. 24**
Musical. A modest restaurant owner, whose dream is a high-class night club, is killed in an auto accident and his two children resolve to carry on and make the dream come true. Rosemary Lane, Johnny Downs, Ralph Morgan, Dick Purcell. Director: William Nigh.

Tucson Raiders....3311....(55).....**May 14**
Western. A band of plunderers ruthlessly dominate Painted Valley, but Red Ryder and Little Beaver come to the rescue. Bill Elliott, George "Gabby" Hayes, Bobby Blake, Alice Fleming. Director: Spencer Bennet.

Whispering Footsteps....309....(56)....**Dec. 30, '43**
Melodrama. A young bank clerk returns from a vacation to find himself enmeshed in circumstantial evidence which points to him as a murderer. John Hubbard, Rita Quigley, Joan Blair, Mary Gordon, Cy Kendall. Director: Howard Bretherton.

Yellow Rose of Texas, The....343
(69).....**June 24**
Musical Western. An insurance company undercover operative joins a show boat troupe to secretly trace a pay roll robbery committed five years previous. Roy Rogers, Dale Evans, Sons of the Pioneers. Director: Joseph Kane.

GENE AUTRY WESTERN REISSUES

Group 1

Boots and Saddles....2301....(58).....**Jan. 15**
Gaucho Serenade....2303....(69).....**Apr. 15**
In Old Monterey....2306....(72).....**Sept. 1, '43**
Mexicali Rose....2305....(58).....**July 15, '43**
Old Barn Dance, The....2307....(60)....**Oct. 15, '43**
Ride, Tenderfoot, Ride....2304....(66).....**June 1**
South of the Border....2302....(70).....**Mar. 1**



SMILEY

BURNETTE

Tumbling Tumbleweeds....2308 (58).....Dec. 1, '43

GENE AUTRY WESTERN REISSUES
Group 2

Big Show, The....3302....(62).....Mar. 1
Comin' Round the Mountain....3305 (56).....July 15
Get Along Little Doggie....3307....( )....Oct. 15
Melody Trail....3304....(60).....June 1
Oh, Susanna....3303....(64).....April 15
Red River Valley....3308....( ).....Dec. 1
Ride, Ranger, Ride....3306....(62).....Sept. 1
Rootin' Tootin' Rhythm....3301....(62)....Jan. 15

SPECIAL

Women in War....9002....(71).....Jan. 25
Drama. Elsie Janis.

20th CENTURY-FOX

(August 1943 thru July 1944)

Banjo on My Knee....407 (95).....Oct. 29, '43—Reissue
Drama. Barbara Stanwyck, Joel McCrea, Walter Brennan.

Battle of Russia....414....(80).....Nov. 5, '43
Documentary. (WAC). Explains why Russia was attacked, how she met the Nazi onslaught, and makes clear her position in the global and postwar strategy of the United Nations. Directors: Lieut. Cols. Frank Capra and Anatole Litvak.

Bermuda Mystery....428....(65).....May
Murder Mystery. Six buddie-veterans of World War I put $10,000 each into a pool which the survivors are to split at the end of ten years. Five of the six are murdered. Preston Foster, Ann Rutherford, Charles Butterworth. Director: Benjamin Stoloff.

Bomber's Moon....401....(70).....Aug. 6, '43
War Drama. An American bomber pilot crashes in Belgium and is sent to a German prison. He escapes with two other prisoners, a Czech officer (who is a Gestapo agent) and a Russian female lieutenant doctor. George Montgomery, Annabella, Kent Taylor, Walter Kingsford. Directors: Edward Ludwig and Harold Schuster.

Buffalo Bill....424....(90).....April
Outdoor Drama. Screen biography of William F. Cody, covering his many-faceted career as guide and hunter, and his efforts toward making peace between the government and the western Indians. Joel McCrea, Maureen O'Hara, Linda Darnell, Thomas Mitchell, Anthony Quinn. Director: William Wellman.

Candlelight in Algeria....432....(85).....July
Spy Melodrama. A British Lion production, based on Lieut. Gen. Mark Clark's mission to North Africa. Plot centers around British agent who seeks to recover photographs of vital importance to the Allies. James Mason, Carla Lehmann, Raymond Lovell. Director: George King.

Claudia....404....(91).....Sept. 3, '43
Comedy. From the stage play of the same name, and the series of short stories that appeared in Red Book, depicting the domestic career of the scatter-brained, lovable child-bride. Dorothy McGuire, Robert Young, Ina Claire, Reginald Gardiner. Director: Edmund Goulding.

Dancing Masters, The....413....(63)....Nov. 19, '43
Comedy. Put two ballet dancing teachers and an inventor of an invisible death ray, together, and you get a comedy sequence of events. Laurel and Hardy, Trudy Marshall, Robert Bailey. Dir.: Mal St. Clair.

Eve of St. Mark, The....429....(96).....June
War Drama. A tribute to the soldiers who have died to make the American way of living endure. From Maxwell Anderson's stage hit. Anne Baxter, Michael O'Shea, Vincent Price, William Eythe. Director: John M. Stahl.

Four Jills in a Jeep....423....(89).....March
Comedy with Music. The romance and adventures of four girl entertainers on a USO overseas tour. Martha Raye, Mitzi Mayfair Kay Francis, Carole Landis, Phil Silvers. Guest stars: Alice Faye, Betty Grable, Carmen Miranda, George Jessel. Director: William A. Seiter.

Gang's All Here, The....416 (103).....Dec. 24, '43
Musical. A romance between a soldier and a night club star, is merely a framework for the lavish musical background. Alice Faye, Carmen Miranda, Phil Baker, Benny Goodman and Orchestra, Eugene Pallette, Charlotte Greenwood. Director: Busby Berkeley.

Guadalcanal Diary....412....(93).....Nov. 5, '43
War Drama. The screen version of Richard Tregaskis' revealing book, chronicling the historic battles of the U.S. marines in America's first victorious offensive in World War II. Preston Foster, Lloyd Nolan, William Bendix, Anthony Quinn. Director: Lewis Seiler.

Happy Land....415....(75).....Dec. 3, '43
Drama. A small town druggist gets word of the death of his sailor son, and goes into a spell of silent grief. The boy's growth from childhood to his enlistment is told in retrospect by dialog between the father and the returned spirit of the grandfather. Don Ameche, Frances Dee, Harry Carey, Ann Rutherford. Director: Irving Pichel.

Heaven Can Wait....402....(112)....Aug. 13, '43
Comedy. Flashback tale of a playboy who can't resist women. He marries a country girl who turns out to be the most understanding wife a man could have. Gene Tierney, Don Ameche, Charles Coburn, Marjorie Main. Director: Ernst Lubitsch.

Holy Matrimony....403....(87).....Aug. 27, '43
Comedy. A shy British artist permits himself to be considered dead rather than to accept fame and knighthood, but has a hard time when he later tries to convince the world he is alive. Monty Woolley, Gracie Fields. Director: John Stahl.

Home in Indiana....433....(103).....July
Drama. The breeding, training and racing of trotters, story centering around an orphan who finds his niche and redemption for his uncle. Walter Brennan. Lon McCallister, Charlotte Greenwood, Jeanne Crain. Director: Henry Hathaway.

In Old Chicago....406 (94).....Oct. 29, '43....Reissue
Drama. Alice Faye, Tyrone Power, Don Ameche, Brian Donlevy.

Jane Eyre....420....(96).....February
Drama. From Charlotte Bronte's famous novel of the governess who falls in love with her wealthy English employer, only to learn he has an insane wife. Orson Welles, Joan Fontaine, Margaret O'Brien. Peggy Ann Garner, John Sutton. Director: Robert Stevenson.

Ladies of Washington....430....(61).....June
Comedy Drama. A girl in crowded, wartime Washington whose predatory tactics get her involved with a foreign agent. Sheila Ryan, Trudy Marshall, Anthony Quinn. Director: Louis King.

Lifeboat....419....(96).....Jan. 28
Drama. From John Steinbeck's book, of nine contrasting characters in the lifeboat of a torpedoed ship and their reactions when the veneer of civilization cracks and peels away. Tallulah Bankhead, William Bendix, Walter Slezak, Mary Anderson, Henry Hull, Heather Angel, John Hodiak. Director: Alfred Hitchcock.

Lodger, The....417....(84).....Jan. 7
Horror Melodrama. The fiendish murders of Jack the Ripper, which terrorized London the early part of the 20th century. Merle Oberon, George Sanders, Laird Cregar, Sir Cedric Hardwicke, Sara Allgood. Director: John Brahm.

Paris After Dark....409....(85).....Oct. 15
Melodrama. Story of the underground movement in Paris to combat the Nazi war lords, and of a woman torn between two loves. George Sanders, Philip Dorn, Brenda Marshall. Director: Leonid Moguy.

Pin Up Girl....427....(83).....May
Musical. A roller skating number, eight song numbers, and several platoons of uniformed dancing girls, comprise part of the entertainment program. Betty Grable, John Harvey, Martha Raye, Joe E. Brown, Eugene Pallette. Dir.: Bruce Humberstone.

Purple Heart, The....422....(99).....March
War Drama. Eight heroic airmen, forced down in a raid over Tokyo, are tortured, but choose death to breaking silence. Dana Andrews, Richard Conte, Donald Barry, Sam Levene. Director: Lewis Milestone.

Rains Came, The....410 (95).....Nov. 26, '43....Reissue
Drama. Tyrone Power, Myrna Loy.

Roger Touhy, Gangster....431....(65).....July
Melodrama. Biography of one of the last gangster members of Chicago's lawless era. Preston Foster, Victor McLaglen, Lois Andrews, Kent Taylor, Anthony Quinn. Director: Robert Florey.

Shrine of Victory, The....426....(45).....April
Documentary. Greece beforethe Nazi invasion, and the transition that reduced the country to poverty and starvation under the Nazi yoke. Produced at Ealing Studios in London. Director: Charles Hasse.

Song of Bernadette, The....440....(156)....Special
Drama. From Franz Werfel's book of the simple peasant girl, condemned by the people of her time, whose unconquerable faith in her visions gave to humanity the great health-giving shrine at Lourdes. Jennifer Jones, William Eythe, Charles Bickford. Director: Henry King.

Sullivans, The....421....(111,.. .....February
Biographical Drama. The lives of the five Sullivan brothers who met heroic deaths when the USS Juneau went down in the battle of the Solomons. Anne Baxter, Thomas Mitchell, Selena Royle, Edward Ryan, Trudy Marshall, John Campbell. Director: Lloyd Bacon.

Sweet Rosie O'Grady....408....(76)....Oct. 1, '43
Musical Comedy. An actress, in the 1880s, sails from London for the U.S., engaged to a duke. A reporter for the Police Gazette exposes her as a former burlesque queen. Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardiner, Virginia Grey. Director: Irving Cummings.

Tampico....425....(75) ..... April
Sea Drama. Romance and drama unfolds aboard a torpedoed ship, as the captain goes on a still hunt for spies. Edward G. Robinson, Lynn Bari, Victor McLaglen. Director: Lothar Mendes.

Uncensored....418....(83) .....Jan. 21
Drama. Produced in England by Gaumont-British, and concerns an underground newspaper published in Belgium during the



PAULETTE GODDARD

RED SKELTON

present war, depicting the heroic efforts of the Belgians in their fight for freedom. Eric Portman, Phyllis Calvert. Director: Anthony Asquith.

Under Two Flags....411 (99) .....Nov. 26, '43....Reissue
Drama. Ronald Colman, Claudette Colbert.

Wintertime....405....(82).....Sept. 17, '43
Comedy with Music. The skating and merry-making take place at a Canadian winter resort, which is saved from ruin in romantic fashion. Sonja Henie, Jack Oakie, Cesar Romero, Carole Landis, Woody Herman and Orchestra. Dir.: John Brahm.

UNITED ARTISTS

(August 13, 1943 thru August 4, 1944)

Abroad With Two Yanks....(80).....Aug. 4
Comedy. Two tough marines dedicate themselves, their time and their talents to double-crossing one another in affairs of the heart. William Bendix, Helen Walker, Dennis O'Keefe. Director: Allan Dwan.

Bar 20....478....(54) .....Oct. 1, '43
Western. Hopalong goes to California to buy prize stock for his ranch, and runs into a bandit gang. William Boyd, Andy Clyde, Dustine Farnum, George Reeves. Director: Lesley Selander.

Bridge of San Luis Rey, The....484 (107).....Feb. 11
Drama. Spanish colonial Peru as a background for a story of the moulding of a street singer into a great actress. A court lady seeks to destroy her to foster ambitions for her own daughter. Lynn Bari, Akim Tamiroff, Francis Lederer, Nazimova, Louis Calhern. Director: Rowland V. Lee.

Duke of West Point, The....368....(109) June ..... Reissue
Drama. Louis Hayward, Joan Fontaine.

False Colors....479....(65).....Nov. 5, '43
Western. A young cowhand inherits a vast cattle ranch, but a scheming banker has him slain and produces a phony heir so he can steal the property and the lad's sister. Hopalong Cassidy and his pals save the day. William Boyd, Andy Clyde, Jimmy Rogers. Director: George Archainbaud.

Forty Thieves....(60).....June 23
Western. A gang of cutthroats force the sheriff out of office, but not for long. William Boyd, Andy Clyde, Jimmy Rogers, Douglass Dumbrille. Director: Lesley Selander.

Hairy Ape, The....(91).....June 16
Drama. A stocker on a freighter goes through a series of emotional conflicts when a girl calls him a hairy ape. William Bendix, Susan Hayward, John Loder, Dorothy Comingore. Dir.: Alfred Santell.

Hi Diddle Diddle....475....(73).....Aug. 20, '43
Comedy. A navy lad is on leave for two days for his honeymoon, but between his parents' plans and his mother-in-law's plans, the couple is never alone. Adolphe Menjou, Martha Scott, Pola Negri, Dennis O'Keefe, Billie Burke. Director: Andrew L. Stone.

It Happened Tomorrow....487....(85).....Apr. 7
Comedy. A cub reporter with a gift of prophecy has tomorrow's news before it happens, but gets into trouble when he starts predicting tomorrow's crimes. Dick Powell, Linda Darnell, Jack Oakie, Edgar Kennedy. Director: Rene Clair.

Jack London....481....(93).....Dec. 24, '43
Drama. A screen biography of Jack London, depicting his career from oyster pirate, adventurer, through his fame as author and war correspondent. Michael O'Shea, Susan Hayward, Osa Massen, Harry Davenport, Ralph Morgan, Frank Craven. Director: Alfred Santell.

Johnny Come Lately....476....(97).....Sept. 3, '43
Drama. A hobo Robin Hood lingers in one locality long enough to help a kindly old lady who had befriended him, by wiping out a corrupt political element and putting her newspaper on its feet. James Cagney, Grace George, Marjorie Main, Marjorie Lord. Director: William K. Howard.

Kansan, The....477....(79).....Sept. 10, '43
Western. A frontier town marshal in trying to establish law and order finds his efforts blocked by outlaws and the town's "best" citizens. Richard Dix, Jane Wyatt, Albert Dekker, Eugene Pallette, Victor Jory, Robert Armstrong. Director: George Archainbaud.

Knickerbocker Holiday....486....(86).....Mar. 17
Comedy with Music. A film version of the Maxwell Anderson stage play, and a satire on the politics of New Amsterdam in 1650, in the days of Peter Stuyvesant. Nelson Eddy, Charles Coburn, Constance Dowling, Otto Kruger. Director: Harry Joe Brown.

Lumberjack....489....(64).....Apr. 28
Western. Hopalong Cassidy and his pals fight it out with a gang of timber land invaders and thieves. William Boyd, Andy Clyde, Jimmy Rogers. Director: Lesley Selander.

Mystery Man....(58).....May 31
Western. Hopalong Cassidy and his buddies outwit a band of desperadoes, over gunplay, shooting and a cattle stampede. William Boyd, Andy Clyde, Jimmy Rogers, Don Costello. Director: George Archainbaud.

Riders of the Deadline....480....(70)....Dec. 3, '43
Western. "Hopalong" is branded with a murder suspicion of a former ranger who was discredited in the service. William Boyd, Andy Clyde, Jimmy Rogers. Director: Lesley Selander.

Sensations of 1945....(86).....June 30
Musical. A dancing star learns that success comes through news publicizing, and gets a chance to prove her point. Eleanor Powell, Dennis O'Keefe, C. Aubrey Smith, Eugene Pallette, W. C. Fields. Director: Andrew Stone.

Since You Went Away....(171).....Aug. 12
Drama. A human portrayal of life on the home front by those who wait. Based on Margaret Buell Wilder's book. Claudette Colbert, Joseph Cotten, Jennifer Jones, Shirley Temple, Monty Woolley, Lionel Barrymore, Robert Walker. Director: John Cromwell.

Song of the Open Road....(93).....June 2
Musical. A juvenile film star finds happiness among a group of youngsters who work together to beat the farm labor problem. Edgar Bergen and Charlie McCarthy, Jane Powell, W. C. Fields, Bonita Granville. Director: S. Sylvan Simon.

Stagecoach....372....(96) ..... Aug.....Reissue
Western. Claire Trevor, John Wayne.

Summer Storm....(106).....July 14
Drama. The tragic romance of a beautiful Russian peasant girl who falls in love with a nobleman while still married to a middle-aged muzhik. George Sanders, Linda Darnell, Anna Lee, Edward Everett Horton. Director: Douglas Sirk.

Texas Masquerade....485....(60).....Feb. 18
Western. Hopalong goes to Texas disguised as a Boston attorney, and he and his pals expose a gang of land grabbers who are after undisclosed oil deposits. William Boyd, Andy Clyde, Jimmy Rogers. Director: George Archainbaud.

Three Russian Girls....483....(80).....Jan. 14
War Drama. Story of a group of heroic Russian Red Cross nurses in the early days of the Nazi invasion of Leningrad. Anna Sten, Kent Smith, Mimi Forsaythe, Paul Guilfoyle. Directors: Fedor Ozep, Henry Kesler.

Up in Mabel's Room....490....(76).....Apr. 28
Comedy. A bit of lingerie with an embroidered, inscribed heart, is the basis for a lot of explaining by a newlywed husband. Marjorie Reynolds, Dennis O'Keefe, Gail Patrick, Mischa Auer. Director: Allan Dwan.

◎Victory Through Air Power....474 (65).....Aug. 13, '43
Documentary. From Maj. Alexander de Seversky's book, giving the history of aviation and its importance to the present war for victory. Narration by Major de Seversky. A Walt Disney production. Director: H. C. Potter.

Voice in the Wind....488....(84).....Aug. 21
Drama. A talented Czech pianist and his wife separately flee from the Nazi invaders, and ultimately meet in a neutral land only to face tragic deaths. Francis Lederer, Sigrid Gurie, J. Edward Bromberg, J. Carrol Naish. Director: Arthur Ripley.

Woman of the Town, The....482 (88) .....Dec. 31, '43
Melodrama. The ill-fated romance of a beautiful girl for the famous marshal of Dodge City, Bat Masterson. Claire Trevor, Albert Dekker, Barry Sullivan, Henry Hull, Percy Kilbride. Dir.: George Archainbaud.

UNIVERSAL

(September 3, 1943 thru August 18, 1944)

◎Ali Baba and the 40 Thieves....8003 (87).....Jan. 14
Melodrama. Similar to its predecessor, "Arabian Nights," but with less whimsy and fantasy, handled more as melodrama. Maria Montez, Jon Hall, Andy Devine. Director: Arthur Lubin.

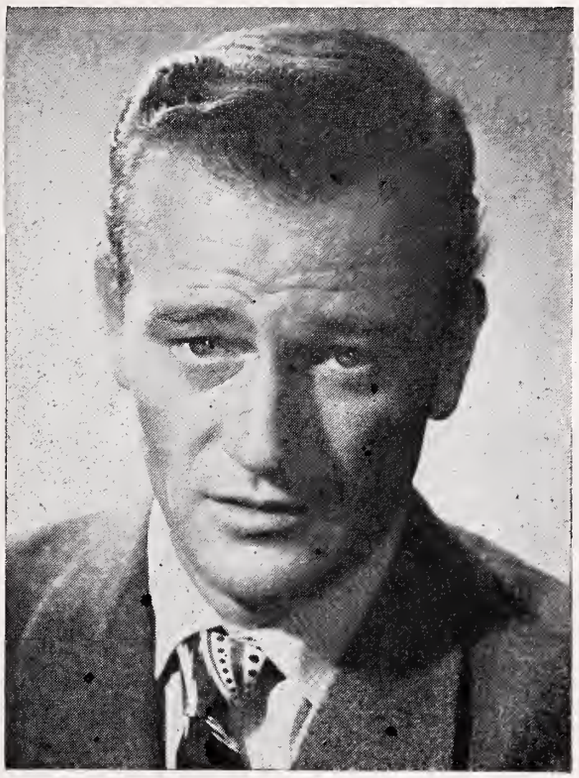
Allergic to Love....8040....(65).....July 21
Comedy. A bride discovers she is allergic to her husband's kisses, which results in a series of mirthful complications. Martha O'Driscoll, Noah Beery jr., David Bruce, Franklin Pangborn, Maxie Rosenbloom. Director: Edward Lilley.

Always a Bridesmaid....8023....(61)..Sept. 24, '43
Musical Comedy. A lonely hearts club, promoted over the air, is used as a front for a stock swindle. Andrews Sisters, Patric Knowles, Grace McDonald, Charles Butterworth, Billy Gilbert. Director: Erle C. Kenton.

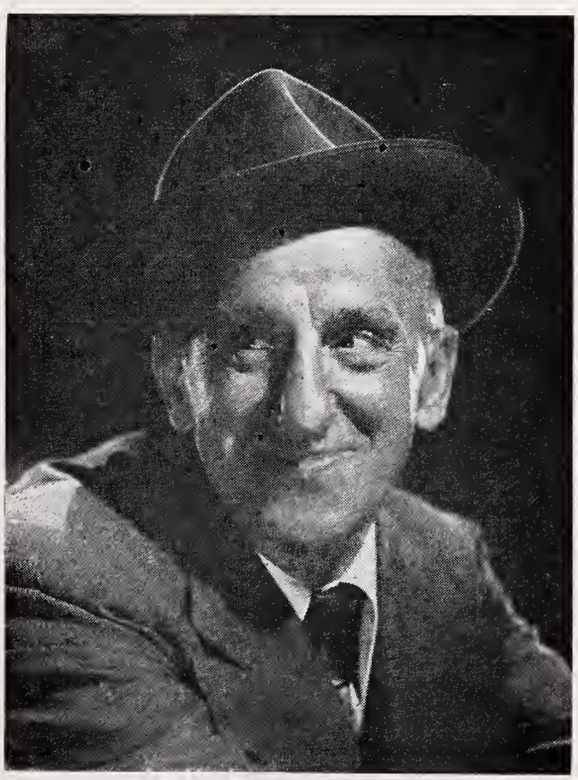
Arizona Trail....8081....(57).....Sept. 24, '43
Western. Tex and his adopted brother track down a band plotting to take over their father's ranch. Tex Ritter, Fuzzy Knight, Janet Shaw, Dennis Moore. Director: Vernon Keays.

Boss of Boomtown....8085....(56).....May 26
Western. Two Civil War cavalry sergeants are out to get a bandit gang and to protect the army pay wagon. Rod Cameron, Tom Tyler, Fuzzy Knight, Ray Whitley's 6-Bar Cowboys. Director: Ray Taylor.

Calling Dr. Death....8026....(63).....Dec. 17, '43
Mystery. The unfaithful wife of an emi-



John Wayne



Jimmy Durante

M-G-M
Music for Millions
Ziegfeld Follies

Camel Cigarettes
CBS—10 o'Clock Fridays
Eastern Standard Time

nent neurologist is murdered, and he is accused of the crime. Lon Chaney, Ramsey Ames, Patricia Morison, J. Carrol Naish. Director: Reginald Le Borg.

Chip Off the Old Block....8011....(79)....**Feb. 25**
Comedy with Music. A lad, in love with the daughter of a famed theatrical family, finds his romance blocked because his widower father and the girl's mother had once been sweethearts, and because the girl's grandmother had been in love with his grandfather. Donald O'Connor, Peggy Ryan, Ann Blyth, Helen Vinson. Director: Charles Lamont.

Christmas Holiday....8002....(93).....**June 30**
Drama. From W. Somerset Maugham's novel of a girl married to a man serving life for murder. She meets a soldier on Christmas furlough who helps her through the tragedy that follows. Deanna Durbin, Gene Kelly, Dean Harens. Director: Robert Siodmak.

©**Cobra Woman**....8006....(70).....**May 12**
Melodrama. The story of twin sisters, one of which is the cruel ruler of Cobra Island. Maria Montez, Jon Hall, Sabu, Lon Chaney. Director: Robert Siodmak.

Corvette K-225....8007....(98).....**Oct. 1, '43**
Drama. Produced with the cooperation of the Royal Canadian navy, and traces the dramatics behind the activities of anti-submarine warship crews in clearing the sea lanes of Nazi U-boats and Luftwaffe. Randolph Scott, Noah Beery jr., Ella Raines, Barry Fitzgerald, Andy Devine. Director: Richard Rosson.

Crazy House....8010....(80).....**Oct. 8, '43**
Comedy. Olsen and Johnson are head wardens of this movie-madhouse, comprised of girls, gags, five name bands, plenty of hep cats, music and nonsense. Olsen and Johnson, Cass Daley, Patric Knowles, Martha O'Driscoll. Director: Edward F. Cline.

Fired Wife....8017....(73).....**Sept. 3, '43**
Comedy. Story of a young married couple whose separate careers, coupled with petty jealousies, lead to Reno and a comedy courtroom scene, where all is explained and forgiven. Robert Paige, Louise Allbritton, Walter Abel. Director: Charles Lamont.

Flesh and Fantasy....8062....(94).....**Oct. 29, '43**
Drama. The plot is divided into three parts, hinging on the effect of superstition upon different types of people. Charles Boyer, Barbara Stanwyck, Edward G. Robinson, Thomas Mitchell, Betty Field, Robert Cummings. Director: Julien Duvivier.

Follow the Boys....8061....(118).....**May 5**
Revue. A tribute to the entertainers of the show world who go to the far corners of the globe to bring cheer to our soldier boys. George Raft, Vera Zorina, Charles Grapewin, Grace McDonald, Charles Butterworth. Director: Eddie Sutherland.

Frontier Law....8082....(62).....**Nov. 5, '43**
Western with Music. A dangerous gang of cattle rustlers are brought to justice after the lynching of an innocent man is foiled. Russell Hayden, Fuzzy Knight, Dennis Moore, Jennifer Holt. Director: Elmer Clifton.

Ghost Catchers....8015....(68).....**June 16**
Musical Comedy. Olsen and Johnson attempt to dehaunt a haunted house next door to their nightclub, tenanted by a colonel and his two daughters. Ole Olsen, Chic Johnson, Gloria Jean, Martha O'Driscoll, Leo Carrillo. Dir.: Edward F. Cline.

Gung Ho!....8064....(87).....**Dec. 31, '43**
War Drama. Based on the account of Lieut. Col. Evans F. Carlson, of the marine raider attack on Makin Island. Randolph Scott, Grace McDonald, Alan Curtis, Noah Beery jr., J. Carrol Naish. Director: Ray Enright.

Hat Check Honey....8031....(68).....**Mar. 10**
Comedy with Music. A lad seeks a career in Hollywood and encounters the usual romantic and professional entanglements before attaining success. Grace McDonald, Richard Davis, Leon Errol, Walter Catlett. Director: Edward F. Cline.

Her Primitive Man....8016....(79).....**Apr. 21**
Farce Comedy. A glamour girl-socialite brings back a "savage" to New York from the cannibal country to observe his reactions, but doesn't know a playboy author is masquerading as the native. Louise Allbritton, Robert Paige, Robert Benchley, Edward Everett Horton. Director: Charles Lamont.

Hi, Good-Lookin'....8044....(62).....**Mar. 24, '43**
Comedy with Music. A radio star helps an aspiring girl singer by teaming with her, himself remaining as the "mystery singer." Harriet Hilliard, Eddie Quillan, Kirby Grant, Ozzie Nelson, Delta Rhythm Boys. Director: Edward Lilley.

Hi' Ya Sailor....8035....(63).....**Oct. 15**
Comedy with Music. A marine who writes songs and the adventures of himself and his buddies in their efforts to get one published. Donald Woods, Elyse Knox, Eddie Quillan, Frank Jenks, Phyllis Brooks. Director: Jean Yarbrough.

His Butler's Sister....8004....(94).....**Nov. 26, '43**
Comedy with Music. A small town girl gets a glimpse of Park Avenue as a second maid. While all the butlers in the building vie for her charms, she can't get to second base with her boss. Deanna Durbin, Franchot Tone, Pat O'Brien, Akim Tamiroff. Director: Frank Borzage.

Impostor, The....8066....(94).....**Feb. 11**
War Drama. When a prison is destroyed by Boche bombs in Africa, a convicted murderer escapes, steals the name and papers of a dead sergeant, and joins the Free French. Jean Gabin, Richard Whorf, Allyn Joslyn, Ellen Drew, Peter Van Eyck, John Qualen. Director: Julien Duvivier.

In Society....8001....(75).....**Aug. 18**
Comedy. The two laugh-provokers are plumbers in a mansion, and flood the screen with gags, noise, music, songs and specialties. Bud Abbott, Lou Costello, Marion Hutton, Kirby Grant. Director: Jean Yarbrough.

Invisible Man's Revenge, The....8008
(77).....**June 9**
Drama. A man who made himself invisible in a plot for revenge, which led to his own destruction. Jon Hall, Leon Errol, John Carradine, Alan Curtis, Evelyn Ankers. Director: Ford Beebe.

Jungle Woman....8018....(67).....**July 7**
Melodrama. Flashback tale unfolds as a scientist tells a coroner's jury how he killed the she-monster. Acquanetta, Evelyn Ankers, J. Carrol Naish, Samuel S. Hinds. Director: Reginald Le Borg.

Ladies Courageous....8065....(88).....**Mar. 17**
War Drama. Depicts the early struggles of the Women's Auxiliary Ferrying Squadron (WAFS) for official recognition. Loretta Young, Geraldine Fitzgerald, Diana Barrymore, Anne Gwynne. Dir.: John Rawlins.

Larceny With Music....8028....(64)....**Sept. 10, '43**
Musical. An ex-bootlegger operates a hotel facing financial ruin and signs a band and singer thinking the leader is inheriting a large sum. Allan Jones, Kitty Carlisle, Leo Carrillo. Director: Edward Lilley.

Mad Ghoul, The....8038....(65).....**Nov. 12, '43**
Horror Drama. A chemistry professor discovers the formula of a life-during-death gas used by the ancients, the only antidote for which is a human heart, thus bringing about the ghoulish activities. David Bruce, Evelyn Ankers, George Zucco, Robert Armstrong. Director: James Hogan.

Marshal of Gunsmoke....8083....(58).....**Jan. 21**
Western. The efforts of a gang of murderous rogues, to keep the town of Gunsmoke from voting for a charter, fail. Tex Ritter, Russell Hayden, Fuzzy Knight, Jennifer Holt. Director: Vernon Keays.

Moon Over Las Vegas....8037....(69).....**Apr. 28**
Comedy with Music. Though still in love, a couple finds their marriage headed for the rocks. Complications ensue when each is told to make the other jealous. Anne Gwynne, David Bruce, Vera Vague. Director: Jean Yarbrough.

Moonlight in Vermont....8025
(62).....**Dec. 24, '43**
Musical. Story centers around a group of young girls and boys at a school of dancing and singing, where they are trained for the professional stage. Gloria Jean, Ray Malone, George Dolenz, Fay Helm. Director: Edward Lilley.

Mummy's Ghost, The....8039....(65).....**July 7**
Horror Play. The accursed soul of the Egyptian princess is reincarnated in living form, and the monster again haunts the countryside as the ghost of the man who once loved her. Lon Chaney, Ramsay Ames, Robert Lowery, John Carradine. Director: Reginald Le Borg.

Never a Dull Moment....8030
(60).....**Nov. 19, '43**
Comedy. A famous diamond necklace is stolen at a lavish nightclub party and planted in the pocket of one of the Ritz Brothers. Ritz Brothers, Frances Langford, Stuart Crawford, Elizabeth Risdon, George Zucco. Director: Edward Lilley.

Oklahoma Raiders....8084....(57).....**Mar. 17**
Western. The army assigns two men to track down an outlaw gang stealing herds of horses on contract delivery to the government. Tex Ritter, Fuzzy Knight, Jennifer Holt. Director: Lewis D. Collins.

Pardon My Rhythm....8032....(62).....**May 19**
Comedy with Music. A contest for amateur bands with a trio of romances is woven into the background story. Gloria Jean, Patric Knowles, Evelyn Ankers, Marjorie Weaver. Director: Felix E. Feist.

Phantom Lady....8014....(87).....**Jan. 28**
Murder Drama. Story with a psychological twist of a man sentenced to die for a murder of which he is innocent. Franchot Tone, Ella Raines, Alan Curtis. Director: Robert Siodmak.

Scarlet Claw, The....8019....(74).....**May 26**
Murder Mystery. Sherlock Holmes solves a series of rural murders attributed by the natives to "supernatural" sources. Basil Rathbone, Nigel Bruce, Paul Cavanaugh. Director: Roy William Neill.

Sherlock Holmes Faces Death....8024
(68).....**Sept. 17, '43**
Murder Mystery. Trio of murders committed in an eerie British castle temporarily turned into a hospital for convalescing army cases and almost everyone in the cast a suspect. Basil Rathbone, Nigel Bruce. Director: Roy William Neill.

She's for Me....8041....(60).....**Dec. 10, '43**
Comedy with Music. A young lawyer who controls the spending money of a spoiled



(WILD)

BILL ELLIOTT

1943

"Calling Bill Elliott"
"The Man From Thunder River"
"Bordertown Gun Fighters"
"Wagon Tracks West"
"Death Valley Manhunt"
"Overland Mail Robbery"
"Mojave Firebrand"
"The Outlaw Busters"

1944

"The Tucson Raiders"
"Marshal of Reno"
"San Antonio Kid"
"Cheyenne Wildcat"
"Vigilantes of Dodge City"
"Sheriff of Las Vegas"
"The Great Stagecoach Robbery"
"The Lone Texas Ranger"

All for Republic



Harry Carey

heiress, tries to break up her romance with the new playboy lawyer in the firm by introducing a show girl into the picture. George Dolenz, David Bruce, Grace McDonald, Lois Collier, Charles Dingle. Director: Reginald Le Borg.

Sing a Jingle....8034....(62).....Jan. 7
Comedy with Music. A baritone idol is giving his farewell performance to join the army when he gets word of his rejection. To save face he enters defense work incognito. Allan Jones, June Vincent, Gus Schilling, Samuel S. Hinds, Betty Kean. Director: Edward Lilley.

Slightly Terrific....8036....(58).....May 5
Comedy with Music. A ne'er-do-well with a millionaire twin brother, sponsors a group of talented youngsters and then maneuvers his brother into paying the bills. Leon Errol, Anne Rooney, Eddie Quillan, Betty Kean, Richard Lane. Director: Edward F. Cline.

Son of Dracula....8013....(80).....Nov. 5, '43
Horror Drama. The offspring of Dracula carries on the vampire activities of his predecessors, and his bride falls victim to the strange curse of the Dracula line. Lon Chaney, Robert Paige, Louise Allbritton, Evelyn Ankers. Director: Robert Siodmak.

So's Your Uncle....8042....(64).....Dec. 3, '43
Comedy with Music. A young theatrical producer poses as his own uncle to get backing for his play. He falls in love with his prospective backer's niece, but when the aunt falls for "uncle," trouble ensues. Billie Burke, Donald Woods, Elyse Knox, Frank Jenks. Director: Jean Yarbrough.

South of Dixie....8043....(61).....June 23
Comedy with Music. Music and romance south of the Mason and Dixon line. Anne Gwynne, David Bruce, Jerome Cowan, Ella Mae Morse, Joe Sawyer. Director: Jean Yarbrough.

Spider Woman....8021....(62).....Jan. 21
Mystery Melodrama. Sherlock Holmes and Dr. Watson are on the trail of a murderess, whose sinister method is accomplished by causing her victims to be bitten by deadly spiders. Basil Rathbone, Nigel Bruce, Gale Sondergaard, Dennis Hoey. Director: Roy William Neill.

Strange Death of Adolf Hitler, The
8022....(74).....Sept. 10, '43
Drama. An Austrian with a voice exactly like Hitler's, is arrested and forced to submit to plastic surgery so he can serve as Hitler's double. His wife kills the wrong man in revenge. Ludwig Donath, Gale Sondergaard, George Dolenz. Dir.: Joe May.

Swingtime Johnny....8020....(60).....Feb. 4
Comedy with Music. Between specialties and musical interludes, there is a story of crooked work underfoot by a scheming supervisor of a plant being converted to war work. Andrews Sisters, Harriet Hilliard, Peter Cookson, Tim Ryan, Mitch Ayres' band. Directer: Edward F. Cline.

This Is the Life....8012....(87).....June 2
Comedy with Music. When his best girl loves a major, what can a rookie-private do? Donald O'Connor, Susanna Foster, Peggy Ryan, Louise Allbritton, Patric Knowles. Director: Felix E. Feist.

Top Man....8009....(82).....Sept. 17, '43
Comedy with Music. Jiving buffoonery and topical flag-waving with some serious moments. Specialties include Count Basie and his orchestra and Borrah Minevitch's harmonica-playing rascals. Donald O'Connor, Susanna Foster, Lillian Gish, Richard Dix. Director: Charles Lamont.

Trail to Gunsight....8087....(58).....Aug. 18
Western. Crooks, wanted for murder, are traced to the ranch of the dead man's widow, where they had hired themselves out as ranchhands. Eddie Dew, Lyle Talbot, Fuzzy Knight, Maris Wrixon, Buzz Henry. Director: Vernon Keays.

Trigger Trail....8086....(58).....July 7
Western. Ranchers seem unable to cope with a land-stealing crook and his outfit, but help comes in time to rout them. Rod Cameron, Fuzzy Knight, Eddie Dew, George Eldredge, Ray Whitley's Bar-6 Cowboys. Director: Lewis D. Collins.

Twilight on the Prairie....8045....(62)....July 14
Comedy with Music. A radio cowboy band, en route to Hollywood, take jobs as real buckaroos on a Texas ranch when their plane is grounded, and stay on to help with the harvest. Johnny Downs, Vivian Austin, Leon Errol, Eddie Quillan. Director: Jean Yarbrough.

Weekend Pass....8029....(63).....Feb. 18
Comedy with Music. A shipyard worker gets his first weekend pass in months and encounters romance and adventure when he and a runaway heiress meet during a rainstorm. Martha O'Driscoll, Noah Beery jr., George Barbier. Dir.: Jean Yarbrough.

Weird Woman....8027....(64).....Apr. 14
Drama. An Inner Sanctum mystery thriller with a psychological and occult twist. Culture and voodooism form a strange liaison at a freshwater college. Lon Chaney, Anne Gwynne, Evelyn Ankers, Ralph Morgan. Director: Reginald Le Borg.

You're a Lucky Fellow, Mr. Smith
8033....(64).....Oct. 22, '43
Comedy with Music. A marriage of convenience is arranged to meet the provisions of a screwball will. But Cupid makes the match a permanent one. Allan Jones, Evelyn Ankers, Billie Burke, David Bruce. Director: Felix E. Feist.

WARNER BROS.

(September 4, 1943 thru August 12, 1944)

Adventure in Iraq....304....(64).....Oct 9, '43
Melodrama. When their plane runs out of gasoline, a woman and her drunken husband, whom she hates, and the pilot whom she loves, are stranded in Iraq's wasteland, and are faced with death at the hands of the tribesmen. John Loder, Ruth Ford, Warren Douglas. Dir.: D. Ross Lederman.

Adventures of Mark Twain, The....315
(130).....July 22
Biography. The life story of the author who symbolized adolescent America through the human and humorous touch of his writings. Fredric March, Alexis Smith, Donald Crisp, Alan Hale, C. Aubrey Smith. Director: Irving Rapper.

Between Two Worlds....316....(112).....May 20
Drama. A group of mortals caught in a London bombing, find themselves on a voyage bound for eternity, each in turn meeting the Examiner who prescribes their deserved lots in the great beyond. John Garfield, Paul Henreid, Sydney Greenstreet, Eleanor Parker. Director: Edward A. Blatt.

Brother Rat....343....(89).....July 15.....Reissue
Comedy. Ronald Reagan.

Cherokee Strip, The....333....(56)
Oct. 2, '43.....Reissue
Western. Dick Foran.

Crime School....327....(86)....Dec. 4.....Reissue
Melodrama. Humphrey Bogart, Dead End Kids, Gale Page.

©Desert Song, The....310....(96).....Jan. 29
Musical. A remake, with changes, of the operetta. Story of desert tribesmen engaged in battle, led by a gallant man of mystery. Dennis Morgan, Irene Manning, Bruce Cabot, Lynne Overman, Gene Lockhart, Faye Emerson. Director: Robert Florey.

©Destination Tokyo....309....(135).....Jan. 1
War Drama. The strain and hardships endured by a submarine crew, presenting a picture of war in all its realism and seriousness. Cary Grant, John Garfield, Alan Hale, John Ridgely. Dir.: Delmer Daves. Daves.

Empty Holsters....334....(62)
Oct 2, '43.....Reissue
Western. Dick Foran.

Find the Blackmailer....306....(55)....Nov. 6, '43
Mystery Comedy-Drama. A candidate for mayor is blackmailed and a series of murders takes place. A private detective and his secretary get things so mixed up that he becomes one of the murder suspects. Jerome Cowan, Faye Emerson, Gene Lockhart, Marjorie Rochelle. Director: D. Ross Lederman.

Frisco Kid....325....(77)....Mar. 4.....Reissue
Drama. James Cagney, Margaret Lindsay, Ricardo Cortez.

Girls on Probation....328....(63)
Dec. 4, '43.....Reissue
Melodrama. Ronald Reagan, Jane Bryan, Sheila Bromley.

Guns of the Pecos....335....(56)
Oct. 2, '43.....Reissue
Western. Dick Foran.

In Our Time....311....(110).....Feb. 19
Drama. An English girl marries a Polish count and, together, try to work out a new life when war comes, having first to meet an adjustment problem between the clash of aristocrats of the old school with the nationalistic spirit of the younger Polish generation. Ida Lupino, Paul Henreid, Nancy Coleman, Mary Boland, Victor Francen, Michael Chekhov. Director: Vincent Sherman.

Land Beyond the Law....336....(55)
Oct. 2, '43.....Reissue
Western. Dick Foran.

Make Your Own Bed....317....(82).....June 10
Comedy. A dopey detective is hired as a butler to solve a Nazi spy mystery in the home of a wealthy manufacturer. Jack Carson, Jane Wyman, Alan Hale, Irene Manning, George Tobias. Director: Peter Godfrey.

Manpower....341....(103)....July 15.....Reissue
Melodrama. Edward G. Robinson.

Mask of Dimitrios, The....318....(95).....July 1
Drama. Depicts via flashback technique the career of a notorious criminal of the Paris underworld in the twenties. Sydney Greenstreet, Peter Lorre, George Tobias. Director: Jean Negulesco.

Mr. Skeffington....319....(127).....Aug. 12
Drama. A selfish woman always straining for admiration and vanishing youth, honestly faces herself when her broken husband returns from Germany blind but filled with memories of her past beauty and their love. Bette Davis, Claude Rains, Walter Abel, Marjorie Riordan. Director: Vincent Sherman.

Murder on the Waterfront
302....(49).....Sept. 18, '43
Mystery Drama. A troupe with a Hindu knife thrower arrives to entertain sailors. An important inventor is murdered and several shootings follow. Warren Douglas, Joan Winfield, Don Costello, John Loder. Director: B. Reaves Eason.

Northern Pursuit....307....(94).....Nov. 13, '43
Drama. A Canadian mountie of German

ARTHUR LUBIN

DIRECTOR

1943

"PHANTOM OF THE OPERA"

"ALI BABA AND THE FORTY THIEVES"

Universal

1944

"HIGH AMONG THE STARS"

United Artists

descent resigns from the force, making it appear he is helping the Germans. He succeeds in destroying their bombing plane and thwarting their plans for complete invasion of Canada. Errol Flynn, Julie Bishop, Helmut Dantine, Gene Lockhart, John Ridgely. Director: Raoul Walsh.

Oklahoma Kid, The....330....(80)
Sept. 11, '43.....**Reissue**
Drama. James Cagney, Humphrey Bogart, Rosemary Lane.

Old Acquaintance....308....(110).....**Nov. 27, '43**
Drama. A love triangle, in which two women novelists love the same man who, in turn, finds love elsewhere. Bette Davis, Miriam Hopkins, Gig Young, John Loder, Dolores Moran. Dir.: Vincent Sherman.

Passage to Marseille....312....(109).....**Mar. 11**
War Drama. Told in flashback of five men who escape from Devil's Island and make their adventurous way to England where they join the Free French air unit there. Humphrey Bogart, Michele Morgan, Claude Rains, Philip Dorn, Sydney Greenstreet, Peter Lorre, John Loder. Director: Michael Curtiz.

Polo Joe....346....(65)....**July 15**.....**Reissue**
Comedy. Joe E. Brown.

Prairie Thunder....332....(55)
Oct 2, '43.....**Reissue**
Western. Dick Foran.

Princess O'Rourke....305....(94).....**Oct. 23, '43**
Comedy. A beautiful princess-in-exile falls in love with an American airman. Complications prevent their being married, but how they are finally solved furnishes the plot and the comedy. Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman. Director: Norman Krasna.

Shine On Harvest Moon....313....(112)....**Apr. 8**
Musical. The story of Nora Bayes and Jack Norworth, stars in the show business who reached the height of their popularity in the Ziegfeld Follies of 1907. Ann Sheridan, Dennis Morgan, Jack Carson, Irene Manning, S. Z. Sakall. Director: David Butler.

Song of the Saddle....331....(59)
Oct. 2, '43.....**Reissue**
Western. Dick Foran.

Thank Your Lucky Stars....303
(127) .....**Sept. 25, '43**
Musical. A star-studded cast, centered around the excitement attendant to the Cavalcade of Stars' benefit show and a mixup on contracts. Humphrey Bogart, Eddie Cantor, Bette Davis, Olivia de Havilland, Errol Flynn, Joan Leslie, John Garfield, Ida Lupino. Director: David Butler.

They Made Me a Criminal....342
(92).....**July 15**.....**Reissue**
Melodrama. John Garfield.

This Is the Army....224....(115)
June 24.....**Rerelease**
Musical. The Irving Berlin all-soldier show which toured the country for Army Emergency Relief, comes to the screen. George Murphy, Joan Leslie, Ronald Reagan, George Tobias, Alan Hale, Charles Butterworth, Una Merkel. Dir.: Michael Curtiz.

Tiger Shark....345....(79)....**July 15**.....**Reissue**
Melodrama. Edward G. Robinson.

Uncertain Glory....314....(102).....**Apr. 22**
Drama. A Frenchman, pursued over a long trail by the Gestapo, ultimately sacrifices himself to save the lives of 100 hostages. Errol Flynn, Paul Lukas, Jean Sullivan. Director: Raoul Walsh.

Walking Dead, The....344....(66)
July 15.....**Reissue**
Horror Drama. Boris Karloff.

Watch on the Rhine....301....(113)....**Sept. 4, '43**
Drama. A German underground leader flees to the United States with his American wife and three children, only to be harassed by Nazi spies. He battles against them in his own way. Bette Davis, Paul Lukas, Geraldine Fitzgerald. Director: Herman Shumlin.

MISCELLANEOUS

Adventure in Blackmail
(70).....**English Films, Inc.**
Comedy. British-made film, of a playwright who is blackmailed into marriage by an adventuress, and after much unhappiness realize they love each other. Clive Brook, Judy Campbell. Director: Harold Huth.

Adventure in Music....(62).....**Crystal Picts.**
Classical Music Feature. A concert featuring five master musicians—Jose Iturbi, Emanuel Feuermann, Mildred Dilling, Vronsky and Babin, and the Coolidge String Quartet. Producers: Walter Lowendahl, Rudolph Polk.

Attack....462....(56).....**OWI-WAC (RKO)**
Documentary. Shows preparations being made for the invasion of New Britain Island by the army and the marines. Produced by Commanding General, Southwest Pacific Areas. Photographed by the Signal Corps.

Battle for Britain....(51).....**20th-Fox**
Documentary: Compiled by Lieut. Col. Frank Capra. Commentary by Walter Huston. Made by special services division, army service forces.

Courageous Mr. Penn, The....(78).....**Hoffberg**
Historical Drama. British-made film, and the story of William Penn, the Quaker, who founded the State of Pennsylvania. Clifford Evans, Deborah Kerr, Dennis Arundell. Director: Lance Comfort.

Fighting Americans....(57).....**Ted Toddy**
Documentary. Negroes in war. Produced by Ted Toddy and J. Richard Jones in cooperation with the U.S. government.

Great Mr. Handel, The....(99)....**Midfilm, Inc.**
Costume Drama. Made in Britain. Story of 16 crucial years in the life of Handel, culminating in his masterpiece creation, "The Messiah." Wilfrid Lawson, Elizabeth Allan, A. E. Matthews. Director: Norman Walker.

Jeannie....(85).....**English Films, Inc.**
Comedy Drama. A pert Scots maid inherits 297 pounds and goes on a romantic jaunt to Vienna. Barbara Mullen, Wilfred Lawson, Michael Redgrave. Dir.: Harold French.

Life and Death of Colonel Blimp, The
(163) ..... **Archers**
Satirical Comedy. English-made. A general, who with his officers is being held prisoner by the Germans, unfolds the story of his life and the ironic circumstances that surrounded his friendship with a German soldier. Anton Walbrook, Deborah Kerr, Roger Livesay. Written, produced, directed by Michael Powell and Emeric Pressburger.

Main Street Girl....(60).....**Jay Dee Kay**
Melodrama. A girl poses as a prostitute in order to track down a paroled racketeer and his gang who murdered her father. Jean Carmen, Milbourne Stone, Richard Adams, George Eldridge. Director: Elmer Clifton.

No Greater Love....(75).....**Artkino**
War Drama. Russian-made film with English dialog instead of superimposed titles. A woman becomes leader of a band of partisans to avenge the horrible deaths met by her husband and baby at the hands of the Nazis. Vera Maretskaya, Anna Smirnova, Peter Aleinikov, Alexander Violinov. Director: Frederick Ermler. English version written by I. E. Lopert, W. A. Pozner.

Norway Replies!....(60).....**Hoffberg**
Documentary. An official report of Norway's heroic contribution in the war against the Nazi invaders. Narration: Ben Grauer, Ed Thorgersen, Alois Havrilla. Director: F. Herrick Herrick.

One Inch From Victory....(67).....**Scoop**
Documentary. Assembled from captured German films which the Nazis used to frighten the enemy into submission. Commentary and narration by Quentin Reynolds. Producers: Noel Meadow, Maurice Lev.

Outlaw, The....(121).....**Howard Hughes**
Western. The life, love and legend of Billy the Kid, showing him as the confused, misled and suspicious youngster biographers record him to have been. Jack Buetel, Jane Russell, Thomas Mitchell, Walter Huston. Director: Howard Hughes.

Report From the Aleutians....(47).....**WAC**
Documentary. Photographed by cameramen of the U.S. signal corps, showing the building of an air base in the Aleutians, bombing flights over Kiska, and details of how the soldiers live in this far northern outpost.

Scorched Earth....(58).....**Lamont**
Documentary. A panorama of the war in China from 1932 to the present, showing the cruelties inflicted by the Japanese in their mad ambition to conquer China and enslave its people. Commentator: Clift Howell. Edited by Charles Diltz. Produced by Ben Mindenburg.

Secret Mission....(82).....**English Films, Inc.**
Drama. British-made film. How four British intelligence agents set the stage for the destruction of a Nazi installation on D-Day. Hugh Williams, Carla Lehmann, James Mason. Director: Harold French.

Seeds of Freedom....(67).....**Potemkin Prod.**
Drama. A modernized version of Sergei Eisenstein's "Potemkin," made in 1925, with scenes from the original. Henry Hull, Aline MacMahon. Director: Hans Burger.

Soldiers of the Soil
(45).....**DuPont de Nemours**
Documentary. A commercial film lauding and encouraging the work of the farmers in helping to win the war by greater food production. Russell Hayden, Carroll Nye, Irving Bacon. Director: William Berke.

Soviet War Diary....(64).....**Scoop**
Documentary. Newsreel clips from captured and domestic films, starting with the invasion of Russia in June, 1941, and closing with the historical conference at Teheran. Produced by Robert Weil Velaise. Edited by Morris Lev.

Young Man's Fancy, A....(62).....**Astor**
Comedy. Forced into a marriage agreement by his mother, to a girl he doesn't love, the hero tries to create a scandal so the girl will call off the wedding. Griffith Jones, Seymour Hicks, Martita Hunt. Director: Robert Stevenson.

What Price Italy....(60).....**Amco**
Documentary. A record of the invasion of Sicily, the advance to Cassino, the fight at Anzio, the bombing of the Monte Cassino Benedictine Abbey, and the eruption of Mt. Vesuvius. Commentary by: Gordon Gray,



Maria Montez

UNIVERSAL

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Management:
THE SMALL CO.

Franklyn Ferguson, Robert F. Hurleigh, Al Moray. Produced by Joseph Plunkett.

FOREIGN LANGUAGE

(All have English subtitles unless otherwise stated)

Adventure in Bokhara....Russian (84) ..... Artkino
Comedy with Music. An oriental Robin Hood incurs the wrath of the emir when he tries to steal the favorite of the ruler's harem. English titles written by Charles Clement. Lev Sverdlin, M. Mirzakarimova, K. Mikhailov, E. Heller. Director: Y. Protozanov.

Asi Se Quiere En Jalisco (Love in Jalisco) Spanish....(123) ..... Grovas-Mohme
Drama. Mexican-made film. A girl is forced to work as housekeeper for six months in the home of her sweetheart's rival, as payment for his having saved her parents' home. Jorge Negrete, Maria Elena Marques. Director: Fernando de Fuentes.

Black Sea Fighters....Russian (60) ..... Artkino
Documentary. Photographic shots of the eight months' Black Sea naval battle during the siege of Sevastopol. English text written by Clifford Odets. Narration: Fredric March.

Day After Day....Russian (62) ..... Artkino
Documentary. The pictorial record of a typical 24-hour day in Russia's fight against the Nazi hordes on a 2,000-mile front. English commentary and narration: William S. Gailmor. Director: I. Slutzky.

Diary of a Nazi....Russian (67) ..... Artkino
Melodrama. Traces a Nazi SS regiment through Czechoslovakia, Poland and the USSR, and the reign of terror which follows their occupation of those countries. Russian cast. Directors: Igor Savchenko, V. Braun and M. Donskoy.

Fortress on the Volga....Russian (77) ..... Artkino
Drama. Stalin in the early days of the Russian revolution, during the siege of Stalingrad, known then as Tsaristin. Mikhail Gelovani, Nikolai Bogoliubov, Barbara Missnikova. Director: Sergei and Georgi Vassiliev.

Heart of a Nation, The....French (111) .....AFE Corp.
Drama. (No English subtitles). The cavalcade of a family from the siege of Paris in 1871 through the third invasion within one man's memory to the present. Charles Boyer, Raimu, Louis Jouvet, Michele Morgan. Introduction and commentary by Charles Boyer. Director: Julien Duvivier.

Heroes Are Made....Russian (77) ..... Artkino
Drama. Portrays the life of the Russian novelist, Ostrovsky, whose thirst for adventure led him into the ranks of the Bolsheviki civil war of 1917. Vladimir Perist-Petrenko. Director: Mark Donskoy.

It Happened in Gibraltar....French (93) ..... Vigor
Spy Drama. A British officer, court-martialed over a gambling episode, escapes and lands in the nest of a gang of German spies. Erich von Stroheim, Vivionne Romance, George Flament.

Lad From Our Town....Russian (65) ..... Artkino
Drama. A Russian girl's love for a soldier hero, which endures through the turmoil of the Spanish revolution and the Soviet-German struggle. Russian cast. Directors: Alexander Stolper, Boris Ivanov.

Last Will of Dr. Mabuse, The....French (94) .....Good Will Films
Horror Melodrama. A pathological master criminal whose dairy served as the blueprint for a crime syndicate which dealt in murder and robbery. (The last film directed by Fritz Lang before he escaped the Nazi invasion in France). All-French cast. English titles by Herman G. Weinberg. Director: Fritz Lang.

Mayerling to Sarajevo....French (78) .....English Films, Inc.
Drama. Story of the Crown Prince of Austria, and the events leading up to his assassination, which lit the fuse for World War I. John Lodge, Edwige Feuillere. Director: Max Ophuls.

Only One Night (En Enda Natt) Swedish....(90) .....Scandia Films, Inc.
Drama. A circus lad meets up with his father-out-of-wedlock and goes to live with him and his beautiful ward, but is unable to adjust himself to the aristocratic life of his father. Ingrid Bergman, Edvin Adolphson, Olaf Sandborg.

Orders From Tokyo....French....(74)..AFE Corp.
Melodrama. A Russian naval officer marries a Russo-Jap girl just before the Russo-Japanese war in 1904. Tragedy results when she innocently gives out information to her brother who is in the pay of the Japs. Danielle Darrieux, Anton Walbrook. Director: Nicolas Farkas.

People's Avengers....Russian....(60) .....Artkino
Documentary. Made by Soviet parachute cameramen, this is a pictorial record of the Russian guerillas who operate behind the lines in German-occupied territories. Commentary written and narrated by Norman Corwin. Director: V. Belyaev.

Russian Story, The....Russian (65) .....Artkino-Burstyn
Historical Drama. A cavalcade of Russian history from the time when invading Huns were repulsed centuries ago, to the present conflict. Most of the footage culled from previous productions of 21 Russian directors. English text written by Theodore Strauss of the New York Times.

Russians at War....Russian....(60) .....Artkino
Documentary. Photographed at the front by official Soviet cameramen, and is a presentation of the horrors of the Nazi invasion of Russia. Produced and edited by: Helen Van Dongen. English commentary: Arnold Reid.

Silk, Blood and Sun....Mexican (86) .....Maya Films
Comedy Drama. Romance blossoms against the background of an exciting Mexican bull fight. Jorge Negrete, Gloria Marin, Pepe Ortiz. Director: Fernando A. Rivero.

Simon Bolivar....Spanish....(104)..Clasa Studios
Documentary. Mexican-made film. The life of Simon Bolivar, South America's emancipator, who freed that country from Spain's tyrannical rule. Julien Soler, Maina Tamayo, Pedro Amendariz, Domingo Soler, Carlos Orelana. Director: Miguel Contreras Torres.

Taxi to Heaven....Russian....(70) .....Artkino
Musical Comedy. A Russian transport pilot, forced down in a fog, meets an opera star, and music and romance is born. Mikhail Zharov, Ludmila Tselikovskaya. Director: Herbert Rappaport.

They Met in Moscow....Russian....(87)..Artkino
Musical. A boy and girl meet at the annual fair in Moscow, and pledge to meet there the following summer, but a local suitor tries to block the romance. Marina Ladynina, Vladimir Zeldin, Nikolai Kriuchkov. Director: Ivan Piriev.

Ukraine in Flames....Russian....(55) .....Artkino
Documentary. The first official account of the 1,000-day battle for the liberation of the Ukraine from the Nazis. Commentary by Bill Downs. Alexander Dovzhenko edited.

Virgin of Guadalupe, The....Spanish (95) .....Maya Films
Religious Drama. The Mexican peon, Juan Diego, who saw a vision of the Virgin Mary on the mountain top, and how the spirit of Christianity was thus brought to the pagans. Amparo Morillo, Jose Luis Jiminez, Abel Salazar, A. Soto Rangel, Maria Luisa Zea. Director: Gabriel Soria.

We Will Come Back....Russian....(93)....Artkino
Melodrama. The heroic efforts of a band of guerilla fighters in the Russian hills who harass the Nazi invaders occupying their town. Vasili Vanin, Mikhail Astangov, Marina Ladynina. Director: Ivan Piriev.

You Love Me—I Love You (Tu M'Ami—Io T'Amo)....Italian....(99) .....J. H. Hoffberg
Domestic Comedy. A high school girl feigns illness, falls in love with the doctor, and marries him. She returns to school keeping her marriage a secret, which results in a near-scandal until the secret is out. Alida Valli, Amedeo Nazzari, Lilia Silvi, Lia Orlandini. Director: Max Neufield.

Keep Up to Date

ON NEW RELEASES

Through the

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EDWARD WARD

MUSICAL DIRECTOR-COMPOSER

Universal Studio

"Phantom of the Opera"

"Ali Baba and the 40 Thieves"

"Cobra Woman"

"Gypsy Wildcat"

"The Climax"

"Bowery to Broadway"

In Preparation:

"Frisco Sal"

"Salome—Where She Danced"

—•—

Orchestrations and Choral Arrangements:

HAROLD ZWEIFEL

ROBERT SIODMAK

Director

UNIVERSAL PICTURES

CHRISTMAS HOLIDAY

★

THE SUSPECT

FRANK SHAW

ASSOCIATE PRODUCER

1943

"Hers to Hold"

"His Butler's Sister"

1944

"Christmas Holiday"

"Can't Help Singing"

"Lady on a Train"
(Preparing)

Paul Malvern

1943

"Cowboy in Manhattan"
(Associate Producer)

"Good Morning, Judge"
(Associate Producer)

"Follow the Band"
(Associate Producer)

"Ali Baba and the Forty Thieves"
(Producer)

1944

"House of Frankenstein"
(Producer)

"Queen of the Nile"
(Producer)

"Little Fellers" That Do a Big Job

★

SHORTS INDEX

Detailed Information on All Releases for the 1943-44 Season

COLUMBIA

ALL-STAR COMEDIES

A Rookie's Cookie....5421....(17).....Oct. 8, '43
El Brendel as a befogged rookie on the police force, is tricked into becoming a tool of the numbers racket.

Bachelor Daze....5433....(18).....Feb. 17
Slim Summerville, about to get hooked to the local dressmaker, tries to back out of the deal.

Busy Buddies....5406....(16½).....Mar. 18
The Three Stooges, facing the loss of their restaurant, enter Curly in a cow-milking contest at the State Fair.

Crash Goes the Hash....5405....(17).....Feb. 5
The Three Stooges are mistaken for reporters and sent out on assignment to get pictures of a famous couple.

Crazy Like a Fox....5422....(18½).....May 1
Billy Gilbert poses as an East Indian sovereign to help a publicity agent get pictures of several gorgeous femmes.

Defective Detectives....5435....(16½).....Apr. 3
El Brendel and Harry Langdon turn detective but end up by capturing the victims of a bandit gang instead of the culprits.

Dizzy Pilots....5402....(17).....Sept. 24, '43
The Stooges get draft deferments to work on their aircraft invention, and get involved in a series of funny situations.

Dr. Feel My Pulse....5432....(18).....Jan. 21
Vera Vague, as a chronic hypochondriac is frightened out of her complex by a crackpot physician.

Farmer for a Day....5426....(17½).....Aug. 20, '43
Andy Clyde and his new brother-in-law start a victory garden.

Garden of Eatin'....5428....(16).....Oct. 22, '43
Slim Summerville gets in trouble when his employer's son follows him.

Gem of a Jam, A....5404....(16½).....Dec. 30, '43
As janitors in a medic's office, the Stooges get the X-ray apparatus mixed up and in walk some crooks demanding a bullet extraction operation.

He Was Only Feudin'....5430....(16)....Dec. 3, '43
Andy Clyde's objections to his daughter's getting married are swept away when the girl and her fiance hire a pretty girl to flirt with Andy.

His Hotel Sweet....5412....(17½).....July 9
Hugh Herbert gets things hopelessly involved when he tries to straighten out another man's troubles with his wife.

His Tale Is Told....5434....(17½).....Mar. 4
Andy Clyde tries to get financial backing for his invention.

I Can Hardly Wait....5401....(16½)....Aug. 13, '43
Curly gets a toothache, and everything but the door is torn down to get it pulled out

Idle Roomers....5408....(16½).....July 16
The Three Stooges as hotel bellboys have the guests in an uproar when a wolf-man from a vaudeville show breaks loose.

Explanatory

Statistical and summary data on the season's short subjects, arranged alphabetically under company headings and under company groupings. Dates are 1944 unless otherwise stated.

PRODUCTION NUMBER immediately follows title.

RUNNING TIME (in parenthesis) follows production number.

RELEASE DATES at end of title line.

Symbol ® indicates color photography.

Mopey Dope....5423....(16½).....June 16
Harry Langdon demonstrates what absent-mindedness and a very weak memory can do to a man.

Oh, Baby!....5411....(18½).....Apr. 17
Hugh Herbert has an aversion to children until he thinks his wife is expecting one.

Phony Express....5403....(17).....Nov. 18, '43
Acting as patent medicine salesmen, the Stooges are pressed into service as marshals to catch a gang of western outlaws.

Pick a Peck of Plumbers....5424....(17)....July 23
Shemp Howard and El Brendel, as novice plumbers, take a house apart to retrieve a diamond lost in the pipes.

Pitchin' in the Kitchen....5409
(18½).....Sept. 10, '43
In which hubby takes wifey's place in the kitchen while she works in a war plant.

Quack Service....5427....(16).....Sept. 3, '43
Una Merkel as a process server goes on a merry chase in tracking down a prominent doctor.

Shot in the Escape....5425....(19).....Aug. 6, '43
Billy Gilbert and Cliff Nazarro run into trouble when they help a woman in distress.

To Heir Is Human....5431....(16).....Jan. 14
Una Merkel and Harry Langdon get involved in a series of misadventures concerning the acquisition of a fortune.

Who's Hugh?....5410....(16).....Dec. 17, '43
A busy executive's wife goes on a vacation alone, and when she takes up with the golf professor, he takes matters in hand.

Yoke's on Me, The....5407....(16½).....May 26
The Stooges are rejected and turn farmers, ending up with amusing experiences when Japs escape from a nearby internment camp.

You Dear Boy....5429....(18).....Nov. 4, '43
Vera Vague is after a man and through a misunderstanding almost loses him.

You Were Never Uglier....5436....(18).....June 2
Andy Clyde and his pal decide to marry, and both become henpecked husbands.

COLOR RHAPSODIES
(Technicolor)

Disillusioned Bluebird, The....5504
(7).....June 15

Herring Murder Mystery, The....5503
(7).....Jan. 20

Imagination....5502....(8).....Nov. 19, '43

Rocky Road to Ruin....5501....(8).....Oct. 22, '43

COMMUNITY SING
(Series 8)

No. 1....5651....(10).....July 29, '43
(Baker) On a Wing and a Prayer.

No. 2....5652....(9).....Aug. 27, '43
Delta Rhythm Boys

No. 3....5653....(10).....Sept. 24, '43
(Lucy Monroe) Patriotic Songs

No. 4....5654....(8).....Oct. 22, '43
(Liebert) Baby Smiles at Me

No. 5....5655....(10).....Nov. 25, '43
(White) Whistlin' in Wyomin'

No. 6....5656....(9½).....Dec. 10, '43
(Liebert) Pistol Packin' Mama

No. 7....(Special)....5657....(10½).....Dec. 24, '43
Christmas Carols

No. 8....5658....(10).....Jan. 28
(Baker) Aloutte

No. 9....5659....(9½).....Feb. 25
(White) Sunday, Monday, Always

No. 10....5660....(10).....Mar. 17
(Baker) Mairzy Doats; Paper Doll

No. 11....5661....(10).....May 16
(Liebert) Yes'r, That's My Baby

No. 12....5662....(10½).....June 30
(White) Too Young or Too Old

FILM-VODVIL

No. 1....5951....(10½).....Sept. 10, '43
Featuring Mousie Powell

No. 2....5952....(10).....Oct. 8, '43
Featuring Cootie Williams

No. 3....5953....(11).....Nov. 19, '43
Featuring Zeb Carver

No. 4....5954....(9).....Jan. 7
This Is Ft. Dix

No. 5....5955....(10).....Apr. 21
Novak's Comedy Band

FOX & CROW
(Technicolor)

Dream Kids, The....5753....(7½).....Apr. 28

Mr. Moocher....5754....(7½).....Sept. 8

Room and Bored....5751....(7).....Sept. 30, '43

John Rawlins

DIRECTOR

1943

"We've Never Been Licked"

"Ladies Courageous"

1944

"Queen of the Nile"



Reginald LeBorg

Director

Current Release

"San Diego, I Love You"



Greetings

EDWARD LILLEY

UNIVERSAL

Way Down Yonder in the Corn....5752
(7) .....Nov. 25, '43

LI'L ABNER
(Technicolor)

A Peekoolyar Sitcheeayshun....5603
(7) .....Aug. 11
Abner meets up with a rival for Daisy Mae's affections.

Amoozin' But Confoozin'....5601....(8).....Mar. 3
Abner goes to the big city to bring "manners" to Dogpatch, and returns with a bathtub.

Sadie Hawkins Day....5602....(7½).....May 4
Abner is nearly nabbed by Daisy Mae in the annual husband-catching race, but manages to escape for another year.

OWI

....(Free)....Suggestion Box....(9).....Oct. 31, '43
....(Free)....Family Feud....(6).....Nov. 4, '43
....(Free)....Chief Neeley Reports to the Nation....(10) .....Dec. 2, '43
....(Free)....Why of Wartime Taxes (10) .....Mar. 9

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Babies by Bannister....5902....(8½).....Oct. 1, '43
Birds on the Wing....5901....(9½).....Aug. 26, '43
Camera Digest....5903....(10½).....Jan. 14
Traditions of Mexico....5904....(8).....Apr. 18

PHANTASIES CARTOONS

Case of the Screaming Bishop....5710
(7) .....Aug. 4
Cocky Bantam, The....5702....(6½)..Nov. 12, '43
Giddy-Yapping....5707....(6) .....Apr. 7
Lionel Lion....5706....(6).....Mar. 3
Magic Strength....5705....(7½).....Feb. 4
Mr. Fore by Fore....5709....(6½).....July 7
Nursery Crimes....5701....(7).....Oct. 8, '43
Playful Pest, The....5703....(6½).....Dec. 3, '43
Polly Wants a Doctor....5704....(6½).....Jan. 6
Tangled Travels....5708....(7).....June 9

SCREEN SNAPSHOTS
(Series 23)

No. 1....5851....(10) .....Aug. 15, '43
Hollywood in Uniform
No. 2....5852....(10) .....Sept. 17, '43
Groucho Marx
No. 3....5853....(10) .....Oct. 15, '43
Kay Kyser
No. 4....5854....(9) .....Nov. 19, '43
Alan Mowbray
No. 5....5855....(9½) .....Dec. 17, '43
Carrillo & Romero
No. 6....5856....(10) .....Jan. 14
Moore & Durante
No. 7....5857....(9) .....Feb. 18
Mexico Cinema Industry
No. 8....5858....(8½) .....Mar. 24
Lombard Memorial Reel
No. 9....5859....(9½) .....Apr. 21
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No. 10....5860....(9½) .....June 2
Burns-Haley-Davis

SPORT REELS

Champ of Champions....5803....(10)..Oct. 29, '43
(Count Fleet)
Cue Wizards....5802....(10).....Sept. 30, '43
(Andrew Ponzi)
Follow Thru With Sam Byrd....5806
(9) .....Feb. 18
G.I. Sports....5810....(10).....July 28
Golden Gloves....5807....(9½).....Mar. 31
Kings of Basketball....5801....(10)....Aug. 27, '43
Mat Maulers....5809....(9).....June 19
(Wrestling)
Table Tennis Topnotchers....5808....(9)....May 5
Ten Pin Aces....5804....(10).....Nov. 26, '43
Winged Targets....5805....(9) .....Jan. 7

METRO-GOLDWYN-MAYER

FITZPATRICK TRAVELTALKS

Along the Cactus Trail....T-517....(10)....Apr. 15
City of Brigham Young....T-520....(10)..June 17
Colorful Colorado....T-518....(8).....May 20
Day in Death Valley, A....T-514....(10)....Jan. 22
Grand Canyon—Pride of Creation....T-512
(9) .....Nov. 27, '43
Mackinac Island....T-516....(9).....Mar. 18
Monumental Utah....T-521....(9).....July 29
Roaming Through Arizona....T-519
(10) .....June 3
Salt Lake Diversions....T-513....(9)....Dec. 25, '43
Through the Colorado Rockies....T-511
(10) .....Oct. 23, '43
Visiting St. Louis....T-515....(9).....Feb. 19
Wandering Here and There....T-522....(....).....

M-G-M CARTOONS
(Technicolor)

Batty Baseball....W-533....(6).....Apr. 22
Bear Raid Warden....W-538....(8).....Sept. 9
Big Heel-Watha....W-539....(8) .....
Body Guard, The....W-537....(7).....July 22
Happy Go Nutty....W-536....(7).....June 24
Million Dollar Cat....W-534....(7).....May 6
Puttin' On the Dog....W-540....(7).....
Tree Surgeon, The....W-535....(8).....June 3
Screwball Squirrel....W-532....(7).....Apr. 1
Zoot Cat....W-531....(7).....Feb. 26

M-G-M NEWS OF THE DAY
(Released Twice Weekly)

MINIATURES

Great Day's Coming, A....M-585....(11)..Apr. 22
Touching story of a wife who tries to salvage her marriage by adopting an infant.
Important Business....M-586....(11).....Apr. 29
Robert Benchley goes to Washington and returns as an "authority" on capital affairs.
Kid in Upper Four, The....M-582
(11) .....Dec. 25, '43
Thoughts that travel through the consciousness of an American soldier on a troop train headed for a port of embarkation.
My Tomato....M-581....(7).....Dec. 4, '43
Robert Benchley goes in for victory gardening the hard way, and is rewarded with a lone tomato, which he loses to a gopher.
No News Is Good News....M-583
(9) .....Dec. 18, '43
Robert Benchley discourses on inflation, production, and other relating subjects, in his inimitable way.
Nostradamus IV....M-589....(11).....Sept. 30
©Somewhere, U.S.A.....M-558....(10).....June 3
Descendants of the Spanish conquistadores, still living in remote parts of New Mexico and retaining their Spanish customs.
Tale of a Dog....M-584....(11).....Apr. 15
How rumors stem from misconceptions, illustrating one case arising from a dog named "Smallpox."
Why Daddy....M-587....(9).....May 20
Robert Benchley finds that answering junior's questions at home is much easier than when he gets on a stage.

PASSING PARADE

Grandpa Called It Art....K-572....(10)....July 15
Traces the development of American art from grandpa's day to the present day.
Immortal Blacksmith, The....K-571
(11) .....May 20
How Tom Davenport, the Vermont blacksmith, invented the electric motor.

SPECIALS

Danger Area....X-510....(22) .....Jan. 1
Documentary depicting the story of the manufacture of high explosives in a typical British ordnance plant.

PETE SMITH SPECIALTIES

Football Thrills of 1943....S-557....(8)....Sept. 23
Groovie Movie....S-553....(10).....Apr. 8
The origin of a few of the jitterbug steps.
Home Maid....S-552....(10).....Feb. 19
Kitchen hints to help in this day of maid shortages.
Movie Pests....S-555....(10).....July 8
Movie patron offenders who spoil the enjoyment of a picture for other folks.
Practical Joker....S-551....(10).....Jan. 8
What makes the practical joker tick and how one had the tables turned on him.
Sports Quiz....S-556....(10).....Sept. 2
Sport shots of baseball, basketball, skiing, rugby, diving and tumbling, are tied into a quiz mold.
Sportsman's Memories....S-554....(10)....Apr. 22
Memories of exciting sports adventures are stirred by pictures on an office wall.

PARAMOUNT

GEORGE PAL PUPPETOONS
(Technicolor)

And to Think I Saw It on Mulberry Street....U3-5....(7½) .....May 5
Goodnight Rusty....U3-2....(7½).....Dec. 3, '43
Jasper Goes Fishing....U3-1....(8½)....Oct. 8, '43
Jasper Goes Hunting....U3-6....(7½).....July 28
Package for Jasper....U3-3....(7½).....Jan. 21
Say Ah, Jasper....U3-4....(8).....Mar. 10

GRANTLAND RICE SPORTLIGHTS

Catch 'Em and Eat 'Em....R3-9....(10).....July 7
Little-known delicacies and how they are prepared.
Furlough Fishing....R3-10....(9½).....Aug. 25
Fishing as a therapeutic value to jumpy nerves of combat men.
G.I. Fun....R3-3....(9).....Dec. 24, '43
What some soldiers and sailors in various parts of the country do on their day off.
Heroes on the Mend....R3-6....(9).....Mar. 24
What the army is doing for the injured men returned from combat.
Mermaids on Parade....R3-1....(9).....Oct. 22, '43
Bathing beauties, Wacs, WAVES and U.S. marine auxiliaries are combined to show how swimming is utilized in the conditioning program of women in the armed forces.
Open Fire!....R3-5....(9½).....Feb. 18
Infantry weapons and their use.
Ozark Sportsmen....R3-2....(9).....Nov. 19, '4
Shows the novel float trips in the Ozarks, with its organizer, Jim Owen, playing host to a fishing party.
Speed Couriers....R3-8....(9½).....June 9
The homing pigeon and its value in war.
Swimcapades....R3-4....(9½) .....Jan. 14
Swimming in the Great Salt Lake water and fresh water; a desert pool at Palm Springs; training for SPARs.
Trail Breakers....R3-7....(9½).....Apr. 28
How the sled dog is trained by the army for blizzard warfare.

LITTLE LULU
(Technicolor)

Eggs Don't Bounce....D3-1....(9).....Jan. 28
Hullaba Lulu....D3-2....(9).....Feb. 25
I'm just Curious....D3-7....(7).....Sept. 8
Indoor Outing....D3-8....(....).....Sept. 29
It's Nifty to Be Thrifty....D3-6....(8).....Aug. 18
Little Lulu in Hollywood....D3-4....(8)....May 19
Lucky Lulu....D3-5....(7½).....June 30
Lulu Gets the Birdie....D3-3....(8).....Mar. 31

MUSICAL PARADES
(Technicolor)

Caribbean Romance....FF3-2....(20)..Dec. 17, '43
Fun Time....FF3-5....(20).....June 16
Halfway to Heaven....FF3-6....(19).....Aug. 26
Lucky Cowboy....FF3-3....(20).....Feb. 11
Mardi Gras....FF3-1....(20).....Oct. 1, '43
Showboat Serenade....FF3-4....(20).....Apr. 14

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(Technicolor)

Cilly Goose....P3-3....(8).....Mar. 24
Henpecked Rooster....P3-2....(8).....Feb. 18
No Mutton for Nuttin'....P3-1....(7)..Nov. 26, '43
Suddenly It's Spring....P3-4....(10).....Apr. 28

PARAMOUNT NEWS
(Released Twice Weekly)

POPEYE CARTOONS
(Technicolor)

Anvil Chorus Girl....E3-4....(7).....May 26

Robert Cummings



DUDLEY NICHOLS

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"SISTER KENNY"

for

RKO-Radio

Her Honor the Mare....E3-1....(7).....Nov. 26, '43
Marry-Go-Round....E3-2....(7½).....Dec. 31, '43
Moving Aweigh....E3-8....(....).....Sept. 22
Pitching Woo at the Zoo....E3-7....(7)....Sept. 1
Puppet Love....E3-6....(....).....Aug. 11
Spinach-Packin' Popeye....E3-5....(7½)..July 21
We're on Our Way to Rio....E3-3....(8)....Apr. 21

POPULAR SCIENCE
(Magnacolor)

No. 1....J3-1....(10) .....Oct. 15, '43
How modern invention has improved the power of high octane gasoline; the kitchen of tomorrow; Professor Oakes; varied activities of army engineers.
No. 2....J3-2....(10) .....Dec. 10, '43
Maneuvers of the troop carrier command; how the modern girl beats the nylon hose shortage; a heat resistant pad; a gadget that keeps foods moist in refrigerators.
No. 3....J3-3....(10) .....Feb. 4
Glamorous bathroom of tomorrow; a day at the beach; realistic training of the doughboy.
No. 4....J3-4....(16) .....Apr. 7
A railroad operated by remote control; bed of tomorrow; a parasite to combat the insect scourge of Canadian pine forests; the flivver plane.
No. 5....J3-5....(10) .....June 2
Rice sowing by air; revolutionary kitchen methods; synthetic rubber.
No. 6....J3-6....(10) .....Aug. 4
A Brazilian snake laboratory; an assembly line kitchen; the army transportation corps.

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In a Harem....Y3-5....(9).....July 14
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Monkey Business....Y3-6....(....).....Sept. 15
Tails of the Border....Y3-1....(8½)....Dec. 17, '43
Your Pet Problem....Y3-4....(9).....May 19

UNUSUAL OCCUPATIONS
(Magnacolor)

No. 1....L3-1....(10) .....Nov. 12, '43
How cloth dolls are made in a Brazilian factory; training falcons to intercept enemy birds; a hobbyist converts old light bulbs into desk ornaments; the WASP training field for women flyers.
No. 2....L3-2....(10) .....Jan. 7
Navajo Indians mining vanadium; odd artistic objects made from window screens; plastics, etc.; drop-kick demonstrations; knitting by a man; a talented dress designer; training of air force nurses.
No. 3....L3-3....(10) .....Mar. 3
Spaghetti factory in Buenos Aires; a talented wood carver; use of nylon in parachutes.
No. 4....L3-4....(10) .....May 12
Air freight to the Canadian wilderness; a Chinese drug store in San Francisco; goat's milk; a bike collection; ice cake carving masterpieces; army medical research laboratory.
No. 5....L3-5....(10) .....June 23
Miniature zoo for children; firearm scale models; snoods for horses; a portrait artist; ski trooper activities.
No. 6....L3-6....(10) .....Sept. 1

WAC FEATURETTE

©Memphis Belle....T3-1....(41).....Apr. 14
Documentary. Beauty and drama are unfolded as our airmen release bombs over enemy territory.

RKO RADIO

DISNEY CARTOONS
(Technicolor)

Chicken Little....34,111....(9).....Dec. 17, '43
(Silly Symphony)
Commando Duck....34,118....(7).....May 12
Contrary Condor....34,117....(8).....Apr. 21
(Donald Duck)
Donald Duck and the Gorilla....34,116
(7) .....Mar. 31
Donald's Tire Trouble....34,101....(7)..Jan. 29, '43
(Donald Duck)
Fall Out, Fall In....34,105....(7).....Apr. 23, '43
(Donald Duck)
Figaro and Cleo....34,108....(8).....Oct. 15, '43
(Silly Symphony)
Flying Jalopy....34,103....(7).....Mar. 12, '43
(Donald Duck)
Home Defense....34,110....(8).....Nov. 26, '43
(Donald Duck)
How to Be a Sailor....34,113....(7).....Jan. 28
(Goofy)
How to Play Golf....34,115....(8).....Mar. 10
(Goofy)
Old Army Game, The....34,109....(7)....Nov. 5, '43
(Donald Duck)
Pelican and the Snipe, The....34,112
(9) .....Jan. 7
(Silly Symphony)
Pluto and the Armadillo....34,102
(7) .....Feb. 19, '43
Private Pluto....34,104....(7).....Apr. 2, '43
Reason and Emotion....34,107....(8)..Aug. 27, '43
(Silly Symphony)
Trombone Trouble....34,114....(7).....Feb. 18
(Donald Duck)
Victory Vehicles....34,106....(8).....July 30, '43
(Goofy)

EDGAR KENNEDY COMEDIES

Kitchen Cynic, The....43,406....(18).....July 23
Kennedy clashes with a lad who takes a fiendish glee in tormenting him.
Love Your Landlord....43,404....(18).....Mar. 3
A series of predicaments result when Kennedy fights with his landlord.
Not on My Account....43,401....(17)..Sept. 17, '43
Trouble starts when Kennedy's mother-in-law buys a new coat and charges it to him.
Prunes and Politics....43,403....(16).....Jan. 7
Kennedy runs against his mother-in-law for county supervisor.
Radio Rampage....43,405....(16).....Apr. 28
Terrific repercussions result from a simple radio aerial that needs fixing.
Unlucky Dog....43,402....(15).....Nov. 12, '43
Kennedy's brother-in-law outwits him through ventriloquism, by selling him a "dog that talks."

FLICKER FLASHBACKS
(Clips of old-time newsreels and silent features since 1907)

No. 1....44,201....(8) .....Sept. 3, '43
No. 2....44,202....(9) .....Oct. 1, '43
No. 3....44,203....(9) .....Oct. 29, '43
No. 4....44,204....(10) .....Nov. 26, '43
No. 5....44,205....(9½) .....Dec. 24, '43
No. 6....44,206....(9) .....Jan. 21
No. 7....44,207....(10) .....Feb. 18

HEADLINER REVIVALS
(Reissues)

Harris in the Spring....43,201....(19)..Sept. 10, '43
(Phil Harris)
Music Will Tell....43,204....(18).....Dec. 3, '43
(Ted Fio Rito)
Rhythm on the Rampage....43,202
(18) .....Oct. 8, '43
(Ted Fio Rito)
Romancing Along....43,203....(21).....Nov. 5, '43
(Phil Harris)

LEON ERROL COMEDIES

Cutie on Duty....43,702....(18).....Oct. 29, '43
Errol brews trouble when he buys a cooking utensil for his wife and has the salesgirl come to his home to demonstrate it.
Girls, Girls, Girls!....43,706....(17).....June 9
A fan dancer gets Errol embroiled in a series of misunderstandings with his wife.
Poppa Knows Worst....43,705....(17).....Apr. 14
Mrs. Errol curbs the romantic tendencies of her philandering spouse.
Say Uncle....43,704....(18) .....Feb. 18
Errol throws a wild party in his wife's absence, but trouble starts when one of the "party" girls pays an unexpected visit.
Seeing Nellie Home....43,701....(17)....Sept. 3, '43
Errol invites trouble when he takes an inebriated grandmother home.
Wedtime Stories....43,703....(17).....Dec. 24, '43
Errol and his son get involved in a marital mixup when each marries secretly but is afraid to tell the other about it.

PATHE NEWS
(Released Twice Weekly)

PATHE SPORTSCOPE

Basket Wizards....44,306....(8).....Jan. 28
The finer points of basketball.
Boys Camp....44,310....(8).....May..19
A summer camp for boys in the hills of Vermont.
Boot and Spur....44,311....(8½).....June 16
Cavalry training at Fort Riley, Kansas.
Co-Ed Sports....44,305....(8).....Dec. 31, '43
Co-eds show what they can do at cycling, swimming, hockey, archery, fencing, golf and dancing.
Field Trial Champions....44,301
(9) .....Sept. 19, '43
How hunting dogs are trained.
Joe Kirkwood....44,302....(9).....Oct. 8, '43
The famed trick-shot golfer displays his wizardry.
Mallard Flight....44,307....(9).....Feb. 25
Mallard hunting in the Texas Panhandle.
Mountain Anglers....44,304....(9).....Dec. 3, '43
Trout anglers on a trip over the Rogue River in Oregon with its treacherous rapids.
On Point....44,308....(8).....Mar. 24
Quail hunting in the Texas sage country.
Past Performances....44,309....(8).....Apr. 21
The Harvard-Penn football game of 1903; Jack Johnson-Jim Flynn fight of 1912; Tommy Burns-Bill Squires fight of 1907; Vanderbilt Cup Race of 1904; 1903 hammer throw.
Ski Chase....44,312....(8) .....July 14
Expert skiers perform on slopes and mountainsides.
Stars & Strikes....44,303....(9).....Nov. 5, '43
A demonstration by two champion bowlers.
Swim Ballet....44,313....(8) .....Aug. 11
Shapely nymphs at Florida springs, and shots of underwater fishermen.

THIS IS AMERICA

Aircraft Carrier....43,106....(16).....Apr. 7
Brazil Today....43,111....(18).....Aug. 25
Hot Money....43,108....(17).....June 2
Letter to a Hero....43,102....(18).....Dec. 17, '43
Mail Call....43,104....(17).....Feb. 11
New Prisons, New Men....43,103....(18)....Jan. 14
News Front....43,105....(16).....Mar. 10
Rockefeller Center....43,110....(16) .....July 28
Sailors All....43,101....(20).....Nov. 19, '43
That Men May Live....43,112....(19).....
They Fight Again....43,109....(18).....June 30
Viva Mexico....43,107....(17).....May 5

20th CENTURY-FOX

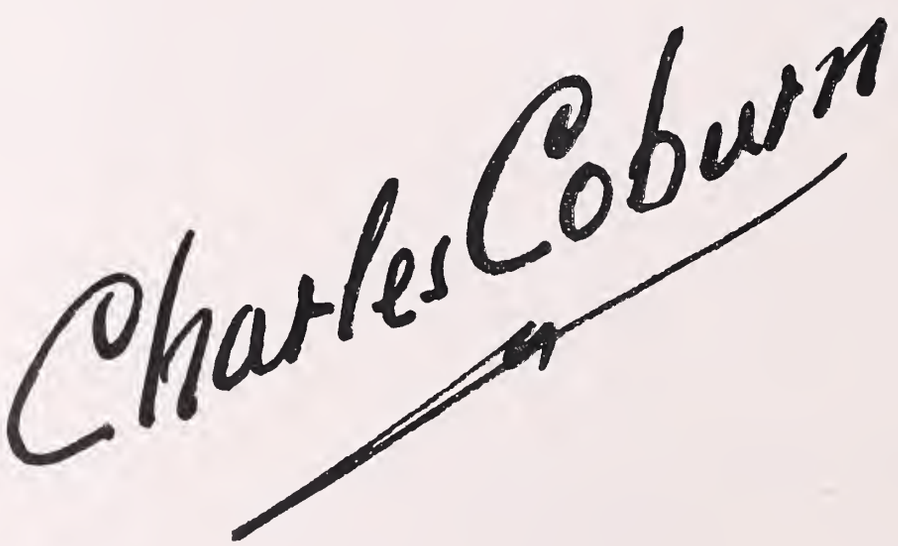
DRIBBLE PUSS PARADE

Fuss and Feathers....4901....(9).....Oct. 29, '43
Lew Lehr narrates on birds with gorgeous plumage.
Lew Lehr Makes the News....4902....(9)..May 26
A burlesque of the newsreel, including a diaper derby and Coney Island shots.

ED THORGERSEN—SPORTS

Champions Carry On....4302....(9)....Dec. 10, '43
Men and women in the sports limelight who are now serving Uncle Sam in the army, navy, marines, Wacs and WAVES.
Dog Sense....4301....(9) .....Sept. 3, '43
The training of dogs for sports.
Fun for All....4303....(9).....Apr. 14
Includes skiing, ice-boating, canoeing on rapids and swimming.
©Nymphs of the Lake....4351....(9).....June 9
Beautiful girls at Cypress Gardens.
©Ski Slopes....4352....(9).....July 21
Skiing at various resorts.

EVERETT RISKIN



Students of Form....4304....(9).....June 30
Physical training of girls at Rawlin's College in Winter Park, Florida.

FOX MOVIETONE NEWS
(Released Twice Weekly)

LOWELL THOMAS—MAGIC CARPET
(Color)

A Volcano Is Born....4154....(9).....Dec. 24, '43
A view of Mexico and its people, and a volcano in its erupting stages.
Coast of Strategy....4152....(9).....Oct. 15, '43
A pictorial essay of India's position in the war against Japan.
Kingdom of Treasure....4156....(9).....Dec. 3, '43
Depicts the lush beauties of an Indian maharajah's domain.
Mormon Trails....4151....(9).....Aug. 20, '43
Breath-taking views of Utah, land of the Mormons.
Realm of Royalty....4155....(9).....Feb. 4
Colorful India, its riches and its poverty.
Steamboat on the River....4153....(9).....Mar. 10
A riverboat trip down the Mississippi.

MARCH OF TIME

No. 13....(Vol. 9)....(18).....Aug. 13, '43
". . . And Then Japan."
No. 1....(Vol. 10)....(18).....Sept. 10, '43
Airways to Peace.
No. 2....(Vol. 10)....(18).....Oct. 8, '43
Portugal—Europe's Crossroads.
No. 3....(Vol. 10)....(18).....Nov. 5, '43
Youth in Crisis.
No. 4....(Vol. 10)....(18).....Dec. 3, '43
Naval Log of Victory.
No. 5....(Vol. 10)....(16½).....Dec. 31, '43
Upbeat in Music.
No. 6....(Vol 10)....(19½).....Jan. 28
Sweden's Middle Road.
No. 7....(Vol. 10)....(18).....Feb. 25
Post-War Jobs.
No. 8....(Vol. 10)....(17).....Mar. 24
South American Front—1944.
No. 9....(Vol. 10)....(18).....Apr. 21
The Irish Question.
No. 10....(Vol. 10)....(20).....May 19
Underground Report.
No. 11....(Vol. 10)....(19).....June 16
Back Door to Tokyo.
No. 12....(Vol. 10)....(17).....July 14
Americans All.
No. 13....(Vol. 10)....(18).....Aug. 11
British Imperialism—1944.

MOVIETONE ADVENTURES
(Black and White)

Mailman of Snake River....4203....(9).....May 5
A mailman with the roughest river route in the world.
Sails Aloft....4201....(9).....Mar. 31
Silver Wings....4202....(9).....Feb. 18
Training WASPS at Avenger Field, Texas.

(Color)

Flying Gunners....4251....(9).....Sept. 24, '43
The training methods by which raw recruits are converted into crack shots in aerial combat.
Leathernecks on Parade....4253....(9).....Jan. 14
Marine boot training at San Diego.
Snowland Sentinels....4252....(9).....Nov. 19, '43
Scenic shots of Alaska and its neighboring snowland countries.

TERRY-TOONS
(Technicolor)

A Day in June....4512....(7).....Mar. 3
Aladdin's Lamp....4505....(7).....Oct. 22, '43
Butcher of Seville, The....4509....(7).....Jan. 7
Camouflage....4502....(7).....Aug. 27, '43
(Gandy Goose)
Carmen's Veranda....4520....(7).....July 28
Champion of Justice, The....4513....(7)..Mar. 17
(Mighty Mouse)
Down With Cats....4504....(7).....Oct. 1, '43
(Super Mouse)
Eliza on the Ice....4518....(7).....June 23
(Mighty Mouse)
Frog and the Princess, The....4514....(7)..Apr. 7
Green Line, The....4519....(7).....July 7
(Mighty Mouse)
Helicopter, The....4510....(7).....Jan. 21
Hopeful Donkey, The....4508....(7).....Dec. 17, '43
Lion and the Mouse, The....4506
(7).....Nov. 12, '43
Mighty Mouse Meets Jekyll and Hyde Cat....4515....(7).....Apr. 28
My Boy Johnny....4516....(7).....May 12
Somewhere in Egypt....4503....(7).....Sept. 17, '43
Super Mouse Rides Again....4501
(7).....Aug. 6, '43
Wolf! Wolf!....4517....(7).....June 2
(Mighty Mouse)
Wreck of the Hesperus, The....4511
(7).....Feb. 11
(Mighty Mouse)
Yokel Duck Makes Good....4507
(7).....Nov. 26, '43

UNITED ARTISTS

SPECIALS

Kill or Be Killed....S-10....(16).....Oct. 17, '43
A British and a German sniper stalk and counter-stalk in a grim day-long game, until the Britisher wins out.
Raid Report—S-11....(12).....Nov. 12, '43
Before and after shots of air assaults on Hamburg, Cologne and Genoa.

WORLD IN ACTION

Battle of Europe, The....16....(17).....May 5
Produced by the Canadian National Film Board. All phases of day and night bombing of Germany and other European points are covered.
Fortress Japan....19....(17).....Aug. 10
Made by the National Film Board of Canada. The fanaticism with which the Japanese are retreating into a tight inner fortress to defend themselves in the final struggle.
Global Air Routes....17....(15).....June 23
Plans for air-commerce development in the postwar period.
Labor Front, The....14....(20).....Nov. 19, '43
A pictorial treatment of the labor front in war and peace.
Russia's Foreign Policy....15....(19).....Jan. 28
A documentary made by the Canadian Film Board of Canada, showing the steps to Russia's place as the world's second greatest industrial power.
Zero Hour....18....(20).....July 27
Story of invasion phases as seen from captured enemy films.

UNIVERSAL

LANTZ CARTUNES
(Technicolor)

Fish Fry....8239....(7).....June 19
(Andy Panda)
Barber of Seville....8238....(7).....Apr. 10
(Woody Woodpecker)
Meatless Tuesday....8237....(7).....Dec. 20, '43
(Andy Panda)

NAME BAND MUSICALS

Choo-Choo Swing....8123....(15).....Nov. 24, '43
Count Basie and Band, Delta Rhythm Boys, Bobby Brooks Quartet, Jimmy Rushing, Layson Bros.
Fellow on a Furlough....8127....(15).... Mar. 29
Bob Chester & Orchestra, the Les Paul Trio, Nilsson Sisters, Hal Derwin.
Hit Tune Serenade....8121....(15).....Sept. 29, '43
Henry Busse & Orchestra, Ray Eberle, the Taylor Maids, Janelle Johnson.
Melody Garden....8129....(15).....May 17
Teddy Powell & Orchestra, Ray Eberle, Joe Stafford & the Pied Pipers, Martha Tilton, Peggy Mann, Jack Palmer.
Midnight Melodies....8131....(15).....July 19
Matty Malneck & Orchestra, Connie Haines, the Smart Set.
New Orleans Blues....8125....(15).....Jan. 26
Louis Prima & Orchestra, Joe Stafford, the Pied Pipers, Martha Tilton, Ray Eberle, Leo Diamond Quintet, Lily Ann Carol, Jimmy Vincent.
Pagliacci Swings It....8130....(15).....June 14
Joe Reichman & Orchestra, Gene Austin, the Tailor Maids, Hal Derwin, Carolyn Grey.
Radio Melodies....8124....(15).....Dec. 29, '43
Stan Kenton & Orchestra, Lillian Cornell, Leo Diamond Quintet, Dolly Mitchell, Betty Reilly.
Stars and Violins....8128....(15).....Apr. 26
Jack Teagarden & Orchestra, Joe Stafford & the Pied Pipers, Lillian Cornell and Jimmy Cash.
Sweet Jam....8122....(15).....Oct. 27, '43
Jan Garber & Orchestra, Delta Rhythm Boys, Liz Tilton, Mary O'Brien, Louis DaPron David & June Hacker.
Sweet Swing....8126....(15).....Feb. 23
Eddie Miller & Ray Eberle Orchestras, Martha Tilton, the Stardusters.

PERSON-ODDITIES

Aviation Expert, Donald Douglas....8377
(9).....Mar. 20
The hobby of Donald Douglas; a farm of black and white animals; a miniature railroad; a dog that opens coconuts.
Barefoot Judge, The....8376....(9).....Feb. 28
A barefoot Texas judge in court; a dentist who diverts patients' minds by magic tricks; a fish-hook plant in operation; the remnants of an early Indian civilization.
Fannie Hurst and Her Pets....8373
(9).....Nov. 22, '43
The pet cats, dogs and birds of Fannie Hurst; a cowboy whittler; the oldest man in the U.S.; the world's greatest pipe collection; a society in a defense plant.
Fantastic Castle, The....8379....(9).....May 22
(formerly "Varga and His Beauties")
The Esquire artist at work; a goldfish farm; carved miniature houses; soap-making in a prison; a blind golfer.
Farmer Gene Sarazen....8372....(9)....Oct. 25, '43
The ex-golf champion as a dairy farmer; the Kelly Museum in Kelsey, Calif., an ace lumberjack; prison inmates making hooked rugs.
Foster's Canary College....8378....(9).....Apr. 24
A canary training school; a 103-years young Texan; a ring collection; an operatic marionette troupe.
Honest Forger, The....8380....(9).....June 19
A legal "forger" who copies celebrities' signatures; the shortest full-size railroad in the world; a community meat freezer; a Wac private with a trained pup.
Mrs. Lowell Thomas, Fur Farmer....8375
(9).....Jan. 31
Fox and mink fur farm; how clock wheels are made from wood; a chicken pharmacy.
Spinning a Yarn....8381....(9).....Aug. 7
Yarn made from dog-clippings; a housebroken coyote; a five-year-old tumbling wizard; an old bottle collection; a youthful wood sculptor.
Wizard of Autos....8371....(9).....Sept. 20, '43
A big motor company executive with his hobbies of wood carving and gun collecting; a key collection; a champion baker; a dog who does amazing tricks.
World's Youngest Aviator....8374
(9).....Dec. 20, '43
A 10-year-old pilot; the oldest collection of American stage coaches; mail delivered by motor launch; a pet squirrel and cat.

SPECIAL FEATURETTES

Battle of Music.....(22).....
©Eagle vs. Dragon....7110....(18).....Mar. 1
A couple who tamed and trained a bald eagle and a golden crested one into performing amazing feats.
©With the Marines at Tarawa....8112
(19).....Mar. 1

JEAN YARBROUGH

PRODUCER-DIRECTOR

Completed:

"IN SOCIETY"



In Production:

"HERE COME THE COEDS"

with

ABBOTT and COSTELLO

Leon Errol

Exclusive Management
Freddie Fralick

JOHNNY MERCER



Battle scenes on the captured Island of Tarawa.

World Without Borders....(22).....

SWING SYMPHONIES

Boogie Woogie Man....8231....(7)....**Sept. 27, '43**
Greatest Man in Siam, The....8232..(7)..**Mar. 27**
Jungle Jive....8233....(7).....**May 15**

UNIVERSAL NEWS
(Released Twice Weekly)

VARIETY VIEWS

Amazing Metropolis....8355....(9).....**Jan. 17**
Animal Tricks....8357....(9).....**Feb. 21**
Bear Mountain Game....8361....(9).....**Aug. 14**
Fraud by Mail....8359....(9).....**Apr. 24**
Hobo News....8358....(9).....**Mar. 27**
Magazine Model....8356....(9).....**Jan. 24**
Mister Chimp Goes South....8360....(9)....**May 29**
Mister Chimp Raises Cain....8353 (9).....**Nov. 29, '43**
1-A Dogs....8352....(9).....**Oct. 18, '43**
Who's Next?....8351....(9).....**Sept. 27, '43**
Wings in Record Time....8354....(9)..**Dec. 27, '43**

WARNER BROS.

BLUE RIBBON CARTOON REISSUES
(Technicolor)

A Feud There Was....9301....(7).....**Sept. 11, '43**
Bear's Tale, The....9307....(7).....**Mar. 11**
Cat Came Back, The....9312....(7).....**July 15**
Cross Country Detours....9305....(7).....**Jan. 15**
Early Worm Gets the Bird, The....9302 (7).....**Oct. 2, '43**
Fighting 69½....9304....(7).....**Dec. 4, '43**
Hiawatha's Rabbit Hunt....9306....(7).....**Feb. 12**
Isle of Pingo Pongo....9313....(9).....**Aug. 19**
My Little Buckaroo....9303....(7).....**Nov. 6, '43**
Of Fox and Hounds 9309....(7).....**May 13**
Sweet Sioux....9308....(7).....**Apr. 8**
Thugs With Dirty Mugs....9310....(8).....**June 3**
Wild Hare, A....9311....(7).....**June 17**

"BUGS BUNNY" SPECIALS

Buckaroo Bugs....9725....(7).....**Aug. 26**
Bugs Bunny and the Three Bears....9721 (7).....**Feb. 26**
Bugs Bunny Nips the Nips....9722....(7)..**Apr. 22**
Hare Force....9724....(7).....**July 22**
Hare Ribbin'....9723....(7).....**June 24**
Old Grey Hare, The....9726....(7).....**Oct. 28**

FEATURETTES

Grandfather's Follies....9103....(20).....**Feb. 5**
The American musical comedy, dating back to 1866, and old song-hits.

Night in Mexico City, A....9105....(20)....**Mar. 25**
A camera tour of leading Mexican night spots.

Our Frontier in Italy....9104....(20).....**Apr. 29**
A retrospective account of Italy as it was years ago, contrasted with the devastation the invasion forces will wreak.

Over the Wall....9102....(20).....**Dec. 25, '43**
From a story by Matt Taylor, of a prison chaplain who is stymied in his efforts to help an unrepentant criminal.

U.S. Marines on Review....9106....(20).....**July 8**
Features the Marine band and chorus with blending of patriotic and martial music.

Voice That Thrilled the World, The....9101 (20).....**Oct. 16, '43**
A history of motion picture sound, step by step, from its birth to the present day.

LOONEY TUNE CARTOONS
(Technicolor)

Angel Puss....9709....(7).....**June 3**
Booby Hatched....9717....(7).....**Oct. 14**
Brother Brat....9711....(7).....**July 15**
From Hand to Mouse....9714....(8).....**Aug. 5**
Duck Soup to Nuts....9708....(7).....**May 27**
Odor-Able Kitty....9720....(7).....**Dec. 2**
Plane Daffy....9712....(7).....**Sept. 16**
Slightly Daffy....9710....(7).....**June 17**
Stupid Cupid, The....9718....(7).....**Nov. 11**
Swooner Crooner, The....9706....(7).....**May 6**
Tom Turk & Daffy....9702....(7).....**Feb. 12**
Weakly Reporter,The....9704....(7).....**Mar. 25**

MELODY MASTERS

All Star Melody Master....9610....(10)....**July 29**
Cavalcade of the Dance....9603 (10).....**Nov. 20, '43**
Freddie Fisher & His Band....9604 (10).....**Dec. 18, '43**
Hit Parade of the Gay Nineties....9601 (10).....**Sept. 18, '43**
Junior Jive Bombers....9609....(10).....**July 1**
Rudy Vallee and His Coast Guard Band 9608....(10).....**Apr. 15**
Songs of the Range....9606....(10).....**June 10**
South American Sway....9607....(10).....**Mar. 18**
Sweetheart Serenade....9602....(10)....**Oct. 23, '43**
Ted Weems and His Merchant Marine 9605....(10).....**Jan. 29**

MERRIE MELODIES
(Technicolor)

Birdy and the Beast....9713....(7).....**Aug. 19**
Goldilock's Jivin' Bears....9715....(7).....**Sept. 2**
I've Got Plenty of Mutton....9703..(7)....**Mar. 11**
Lost and Foundling....9716....(7).....**Sept. 30**
Meatless Fly Day....9701....(7).....**Jan. 29**
Russian Rhapsody....9707....(7).....**May 20**
Stage Door Cartoon....9719....(7).....**Nov. 18**
Tick Tock Tuckered....9705....(7).....**Apr. 8**

SANTA FE TRAIL WESTERNS

Gun to Gun....9109....(20).....**Jan. 8**
Land hungry speculators of 1848 who tried to evict Spanish ranchowners from their land in southern California.

Oklahoma Outlaws....9107....(20).....**Sept. 4, '43**
Land-grabbing and lawlessness in the days of the opening of the Cherokee Strip.

Roaring Guns....9110....(20).....**Feb. 19**
Avaricious gold miners attempt to gain control of the valley by flooding it to make the land worthless.

Trial by Trigger....9112....(20).....**May 27**
An unscrupulous lumber baron attempts to drive legitimate mills off rich tree country.

Wagon Wheels West....9108....(20)....**Oct. 30, '43**
A U.S. marshal keeps a vow made as a boy to track down the murderer of his father.

Wells Fargo Days....9111....(20).....**Apr. 1**
The romantic days of the old west, wherein the hero rounds up the villain and his gang.

SPORTS PARADE
(Technicolor)

Baa Baa Blacksheep....9504....(10).....**Jan. 22**
Sheep raising industry.

Backyard Golf....9507....(10).....**Apr. 22**
A practice course in the backyard made from ordinary household objects.

Bluenose Schooner....9513....(9).....**Aug. 5**
Schooner fishing off the coast of Nova Scotia.

Cattlemen's Days....9510....(10).....**June 24**
Expert riders and cowhands doing their stuff at the annual rodeo in Colorado.

Champions of the Future....9512....(10)....**Nov. 4**

Colorado Trout....9511....(10).....**July 1**
Trout fishing in a high mountain river.

Desert Playground....9502....(10).....**Nov. 13, '43**
Palm Springs, Nevada, in prewar days.

Dogie Round-Up....9505....(10).....**Feb. 26**
Wyoming range country today.

Chinatown Champs....9506....(10).....**Mar. 18**
Proficiency in Occidental sports of Chinese youngsters in San Francisco.

Filipino Sports Parade....9508....(10).....**June 10**
The Second Philippine Regiment shown in training at a camp in California.

Into the Clouds....9503....(10).....**Jan. 1**
Testing of weather and skiing equipment in Alaska by a group of volunteer officers.

Mexican Sportland....9509....(10).....**May 13**
A bull-fight, swimming scenes, native dances and shots of fishermen.

Tropical Sportland....9501....(10).....**Oct. 9, '43**
Florida.

TECHNICOLOR SPECIALS

Behind the Big Top....9002....(20)....**Nov. 27, '43**
What goes on backstage while the circus is in training at Sarasota, Florida.

Devil Boats....9004....(20).....**Aug. 12**
The PT boats of the navy and the men who serve on them.

Musical Movieland....9006....(20).....**Sept. 9**
A camera tour through a movie studio.

Task Force....9003....(20).....**Dec. 11, '43**
Produced with the cooperation of the U.S. coast guard, and is a tribute to the unsung coast guardsmen.

Winners Circle, The....9005....(20).....**May 6**
Steps in the training of a thoroughbred colt for the big races.

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The Wac training school at Fort Des Moines, from induction to graduation.

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Desert Hawk, The....5140....15 chapters.....**July 7**
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Captain America....382....15 chapters....**Jan. 29**
Haunted Harbor....384....15 chapters.....**June 30**
Masked Marvel, The....381 12 chapters.....**Nov. 6, '43**
Tiger Woman, The....383....12 chapters....**May 27**

UNIVERSAL

Adventures of the Flying Cadets....8781-93 13 chapters.....**Sept. 7, '43**
Don Winslow of the Coast Guard....8681-93 13 chapters.....**July 6, '43**
Great Alaskan Mystery, The....8881-93 13 chapters.....**Apr. 25**

BRITISH MINISTRY OF INFORMATION

Before the Raid....(33).....**Budd Rogers**
Documentary of the Norwegian resistance to Nazi tyranny.

Cameramen at War....(14½).....**Astor**
A pictorial essay on the cameraman's part in the war.

Lili Marlene....(29).....**Univ.**
How the former German war song came to be written and popularized.

Naples Is a Battlefield....(11).....**Col.**
The destruction left by the Germans in Naples and the restoration job accomplished by the Allies.

World of Plenty....(45).....**Budd Rogers**
An intelligent discussion of the world food problem both during and after the war.

FOREIGN

Concert at the Front....(9).....**Artkino**
Iran....(16).....**Artkino**
Produced by Kubyishev Newsreel Studio, depicting Iran (Persia) as an Allied link on the lend-lease line to Russia.

Leningrad Music Hall....(36).....**Artkino**
Made in Russia and produced in the Leningrad Film Studios by the Kiroy Theatre of Opera and Ballet. Covers symphony music, operatic singing, ballet dancing, etc.

VICTORY FILMS
(Major companies distributing)

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At His Side....(9½).....**WB**
Battle for the Marianas, The....(20).....**WB**
Battle Stations....(10).....**20th-Fox**
Brothers in Blood....(10).....**M-G-M**
Destination, Island X....(10).....**Para**
It's Your War, Too....(10).....**UA and M-G-M**
Liberation of Rome, The....(21).....**M-G-M**
Memo for Joe....(10).....**RKO**
Movies at War....(10).....**Univ.**
No Exceptions....(10).....**20th-Fox**
No Substitutes....(10).....**20th-Fox**
Price of Rendova, The....(10).....**M-G-M**
Prices Unlimited....(10).....**Univ.**
Report to Judy....(10).....**Univ.**
Reward Unlimited....(10).....**UA and M-G-M**
Road to Victory....(10).....**WB**
Skirmish on the Home Front....(13).....**Para**
War Speeds Up, The....(15).....**Col**

JAMES

LYDON

Charles

Starrett



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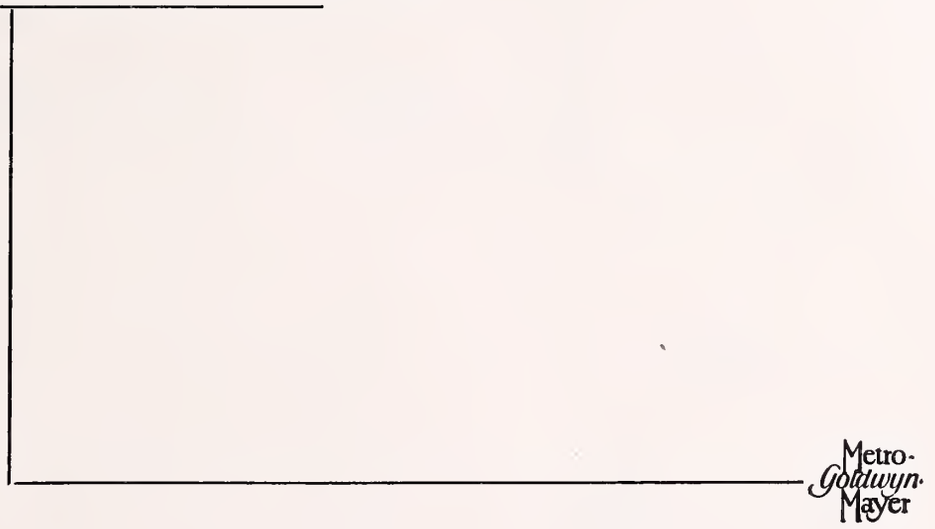
1943

Gildersleeve's Bad Day
Gildersleeve on Broadway
Gildersleeve's Ghost

1944

A Night of Adventure
The Girl Rush
Falcon in Hollywood
Zombie on Broadway

ARTHUR HORNBLOW, Jr.



JOSEPH PASTERNAK

PRODUCER

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"Music for Millions"
"Anchors Aweigh"
"Thrill of a Romance"

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Metro-Goldwyn-Mayer

JAMES GLEASON

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Carmen Miranda

Management:
GEORGE FRANK, INC.

DON AMECHE

Management:
GEORGE FRANK, INC.

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ANDY PANDA

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UNIVERSAL PICTURES

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Management:

EDWARD SHERMAN

In Production:

ABBOTT & COSTELLO in "HERE COME THE CO-EDS"

ARTHUR SCHWARTZ

PRODUCER

"Cover Girl"

COLUMBIA

NOW AT WARNER BROS.

In Preparation

"Night and Day"

(Starring Cary Grant)

"Mr. Broadway"

Steve Sekely

Director

1943

"Revenge of the Zombies"

(Monogram)

"Women in Bondage"

(Monogram)

1944

"Lady in the Death House"

(PRC)

"Waterfront"

(PRC)

"My Buddy"

(Republic)

"Lake Placid Serenade"

(Republic)

HERMAN MILLAKOWSKY

PRODUCER

"Faces in the Fog"

In Preparation:

"Mystery and Melody"

"The Ghost Comes Home"

"Girls in the Big House"

REPUBLIC STUDIOS



BOB STEELE

1943	1944
"Outlaw Trail"	"Westward Bound"
"Arizona Whirlwind"	"Sonora Stagecoach"
"Death Valley Ranger"	"Marked Trails"
	"Utah Kid"
	"Trigger Law"

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Writer-Producer

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HAROLD WILSON

DIRECTOR



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BAROMETER EDITION: NOVEMBER 1944

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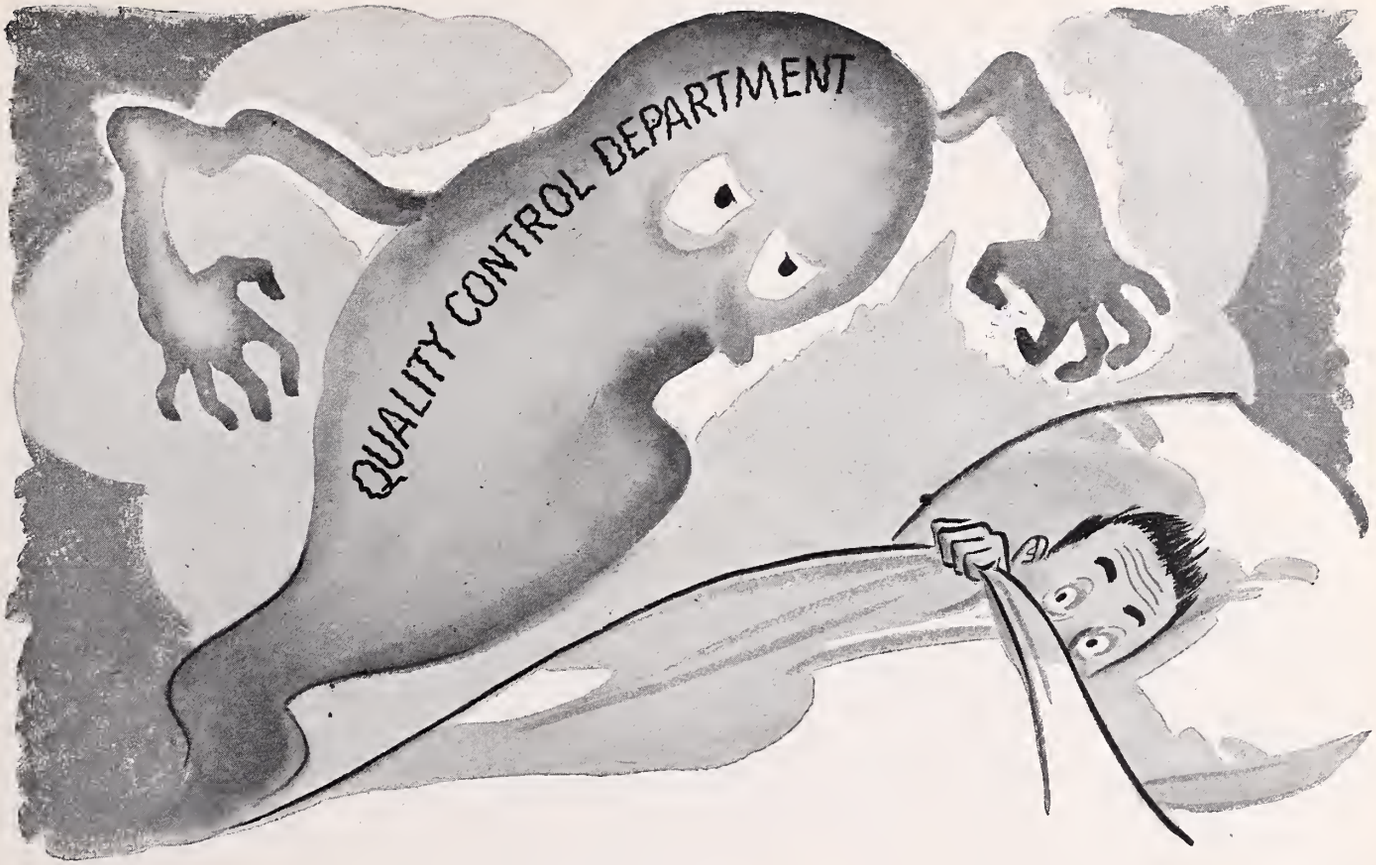
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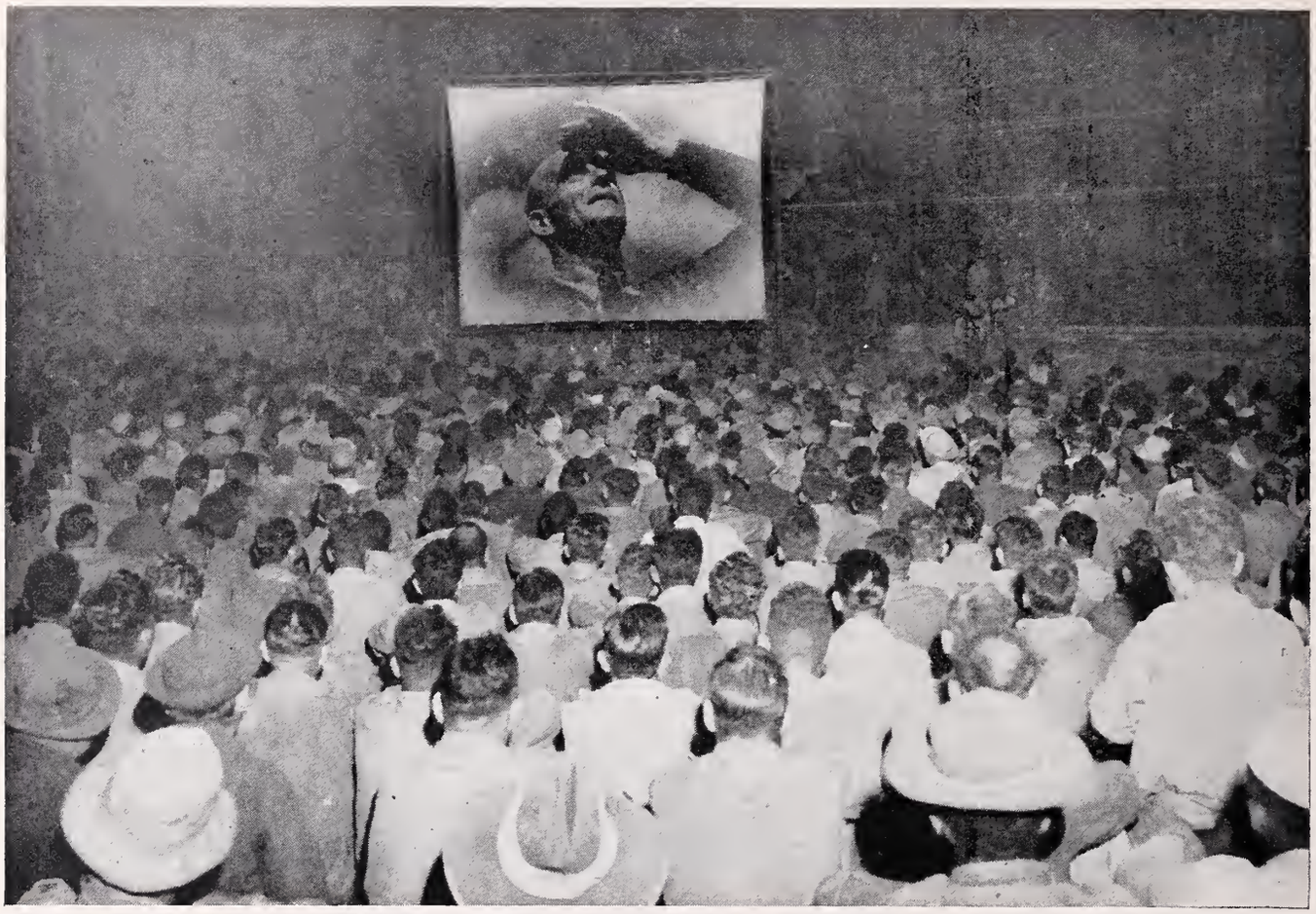


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Issue of **NOVEMBER, 1944** | J. HARRY TOLER, Managing Editor; LUCERNE TOLER PATERSON, Associate Editor | **Vol. XI. — No. 12**

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Our Lesson on Maintenance Learned During the War

If this global war will have left us with anything to be thankful for at all, that one thing must be experience. Because it has been gained the hard way, the experience should help all of us to more correctly evaluate and appreciate property values when peace is with us again.

The entire motion picture industry is known as a reckless appraiser of its physical properties. In past normal times, it has flaunted the good business rule of looking for quality beneath the surface of the commodities it buys. Far too often it "pays through the nose" for the folly of buying either too cheaply or too extravagantly. Between the two extremes is the happier medium of getting better value for money spent.

Under rigid wartime restrictions for nearly three years and faced with many problems of property maintenance, most of them acute, the exhibitor must surely have observed that good things last longer and give better service during their lifetime.

And now that we may review a noteworthy record on wartime conservation and maintenance of properties carried on throughout the theatre field, we may also contemplate hopefully the salient effect our experiences surely must have on future management policies; provided they are not too soon forgotten.

Perhaps the most important gain is the fact that exhibitors, long totally concerned with picture values, have been forced to become conscious of values more directly under their control. Thereby they have learned that pictures are one of the least of their major buying problems.

The near future would seem to promise the advent of another building and buying spree for theatre owners. We have had them before and the results have not been good. Rash buying—rush buying, whether too cheaply or too extravagantly, and without full regard for intrinsic values involved, certainly is to be avoided if we are to show a profit from our experiences of the past few years.

The Modern Theatre section has long and consistently advocated PLANNING as the best preventive measure against poor buying. For well over a decade we have argued the point that no theatre improvement project should be attempted without a plan. Even an ordinary equipment purchase is safer when all installation details have been worked out and studied in advance.

Therefore, planning is not confined merely to the postwar consideration of new theatre builders. It is something every present theatre owner should do in advance of any purchase. And now that all are faced with a heavy responsibility of buying for postwar needs (and with much confusion when the selling starts), the planning of what to purchase and how to apply it for greatest value should be well under way.

The following perspectives may be helpful, we hope.

Toler

Great for Morale!...so now for a Morality Build-Up

by **HELEN KENT**

EVEN we in the industry were not certain, and the public surely did not fully suspect it—but this year has proved that "Movies Are Great for Morale!" It probably took a catastrophe like World War II to place our industry in a proper perspective, both for the thousands who go to make it up and for the millions who support it—the patrons.

Glossed over for years and chucked under the chin as an "infant," our industry finally has begun to take itself seriously and to be so taken by others as well. It has pulled itself out of the puerile class by its own bootstraps and at long last has made a proud and sprightly place for itself in the public eye. Not as formerly the court-fool and jester, but now as an entity which contributes to the public good and general social welfare.

Enviable War Records

In these war years, our industry has found many jobs to do and many niches to fill in its own peculiar way. It has sent its emissaries—the stars and entertainers—to the very battlefronts in order to bring happiness and a breath from home to the fighting men. It has provided the most high-powered salesmen in the world for War Bond Drives.

Its institutions, the theatres throughout the country, have been lent as permanent bond-selling sites and they have been among the most successful of any. These same institutions have served as recruiting and charitable fund raising centers. Odd jobs having to do with public service and contact have been our industry's wartime forte.

We must never forget nor underestimate the fact that people in authority and the public at large have looked to our theatres as the logical crowd-gathering places for the dissemination of knowledge and the soliciting of interest, funds, and so forth. Recognizing the tremendous hold motion pictures have upon the American public, theatres have become veritable "town halls" during this war emergency.

Yet, on the other hand, our theatres have received a share of censure over the time which has passed recently. Many and often loud have been the accusations that some theatres and the motion picture programs which they present have contributed to juvenile delinquency and lowered morals. Whether or not this condemnation may be fair, it must be admitted that it presents a problem for present and future theatre operation.

Both sides of the question—"Are we good or are we bad?"—have been based upon wartime operation. However, the question undoubtedly will continue even after the war and its difficulties for theatre operation have become a memory. The point is that theatre operators have been given a remarkable opportunity to prove now and to continue to show that our industry has great good and very little bad to offer for humanity at large.

Critics Will Return

How this will be proved is shaping up right now. Never before has theatre patronage, dollarwise, been greater and never have the patrons been less critical of what they get for their amusement money. The movie-going habit is in its most formative stage and whether these extra patrons who have been garnered during the war will remain constant when peace comes and a general reshuffling and settling down takes place or will again drift away is up to theatre management and its astute planning for the future.

Theatre patrons have been patient and uncomplaining during the war emergency with all its restrictions. Yet it is human nature to be more critical when normalcy returns. It's going to be the theatre industry's reconversion job to see that the transition from restricted operation and threadbare institutions to peacetime theatre operation is smooth, quick and pleasing to the public in order to hold the interest which makes capacity patronage possible.

Postwar planning in this direction and at this time is most important to the entire industry. It's going to take showmanship and plenty of it; ingenuity and foresight. If it is recognized by theatre operators that the present condition is not normal; i.e., that such patronage as we have been favored with over the past three years will not continue without nurturing, a step forward will have been accomplished immediately.

In the first place, something should be done to rid theatres of that censure on the point that some may attribute to juvenile delinquency or lowered morals. It isn't only the films shown, you know, which can take the blame for such criticism. Many of our institutions themselves are dirty, unwholesome and poorly managed to the extent that rowdiness and vandalism are invited.

In many instances too, schools, churches, civic clubs and other organizations are definitely antagonistic to theatre operation and management as it affects the juvenile situation. Obviously, this is all wrong both for the good of our industry and for the general public as well. An attempt should be made immediately to come to an understanding.

Defiance Doesn't Pay

We would suggest that in his own interest, the theatre operator should endeavor to cooperate and not defy these good people who complain. It may not be so important right now to bask in civic pride and approbation, but in the postwar period it's going to be quite necessary if present patronage is to be maintained.

It is to be noted that educators are recognizing more and more the value of motion pictures as a force for the dissemination of knowledge. Yet at the same time, they are prone to criticize the theatres in which motion pictures are presented to their young charges. Would it not be best to show these educators that theatres can be wholesome, rather than allow them to set up their own standards and present pictures in their own institutions which might eventually become competitive to theatres?

This is just one example of why it might pay a theatre owner or manager to cooperate with the schools. And perhaps the best way to do this is to clean house and provide a wholesome atmosphere. Such an approach to the problem will appeal also to parents, the churches and other civic betterment authorities, without the approval of whom it's liable to be pretty difficult to operate profitably.

We can think of many ways to do the job and many of them have been used in the past, before the war came and distorted most of our showmanship ideas. In the first place, clean and well-run theatres can be promoted as ideal places in which to keep children "off the streets." For inexpensive entertainment, theatres have no equal and with parents' approval they can be a fine force for good public morale.

Set an Example

Give the public pleasant surroundings

Frontispiece

Postwar Perspectives: 1944-5—*as related to new theatre structures, are obviously limited to the contemplation and accounting of what has been planned and made ready for construction as soon as possible After Victory. The three-year interruption of war has given our theatre planners and builders plenty of time for reflection on the increasing hazards of erecting modern theatre buildings for the sole purpose of motion picture exhibition . . . The logical alternative could hardly be more graphically illustrated than by the ground plot layout and front elevation of one of our "Theatres of Tomorrow" as designed by Theatre Architect* Michael J. DeAngelis, *of Rochester and New York City. A further visualization and description of the project appears on pages* 27, 28 *and* 29 *of this issue.*

and a refined atmosphere in the theatre itself. Provide a club-room or milk-bar to appeal to the younger set and keep them under approved protection. Such operation will win approval of both the patrons and the local authorities as well, since it will show an effort by the theatre operator to try to solve the "off the streets" problem.

It's largely a question of "morale," and most theatre operators have heard a lot about that subject in the past few war years. In their own interest, it has to do too with appealing to the right people—the ones who will support a theatre by steady patronage and who are not influenced by fly-by-night changes of entertainment habits.

In a morality build-up for theatres, which we believe is worthy of due consideration by our entire theatre industry, an effort should be made to hold or bring back the patronage of the white-collar people. These are the very ones who will be first to fall away from theatre patronage if something isn't done promptly to satisfy their demands for better surroundings and service when war's restrictions are removed.

These people, our influential citizens and prudent parents in most cases, will be most responsive to whatever is done to keep theatres interesting, wholesome and inviting. On the other hand, they could not be expected to support amusement places which are run-down, unclean and dangerous as breeding places for juvenile delinquency. In fact, they might even demand the closing of such houses in the interest of public welfare.

It's up to the theatre owner to make a place for himself with these people, both as patrons and as fellow citizens. If he's smart and a good showman, he's probably planning right now to give them a new theatre, or at least a renewed one, in which the entire community can take pride and in which he will find a real profit which will be lasting.

Habit Forming

Getting the entire family in the habit of theatre attendance regularly is a job of showmanship, and this is going to take a morality build-up also. Proving to the family that well-selected motion picture entertainment in a clean and wholesome theatre is good for the younger generation is one thing; showing them that the same thing goes for mama, papa and granny is another.

Many potential patrons of theatres still have the idea that movies and theatre-going hold nothing of interest to them. They have a feeling that such entertainment is somewhat along childish lines—or at least many of them did until the war brought them into theatres to view primarily the newsreels. If they have learned to like motion pictures in these past few years, it would seem to be the showman's best bet to keep them interested for the future.

In the past, showmen encouraged adult patronage and particularly feminine patronage at matinees by giving them something extra—besides motion pictures. It can and should be done again. Right now, it may seem futile to waste the effort of even thinking of increasing patronage, while many of our theatres hang out the S.R.O. sign nightly; but we hope there will never be a rude awakening.

And let us hope even more fervently that there will never be a need to return to double-features, dishes and lotteries. These devices definitely were not showmanship and they antagonized more people than they ever influenced to attend theatres. In fact, their bad effect is just now waning after years in which they were practiced in lieu of real showmanship.

Time to Rise and Shine

It's probably going to entail a bit of trouble for many of our theatre owners and managers to get back into the right showmanship groove. Theatre operation has been duck soup for a number of years now and perhaps a great deal of the talent for ingenuity and sales promotion has been wasted. Theatre men who have been resting on their laurels are going to have to start thinking constructively again.

Undoubtedly also there will be some new talent in the field. Perhaps it hasn't occurred to us, or if it has the idea has been shunted into the back of the mind, but the lucrative business of these past few years probably has been of interest and note to many enterprising individuals who have not been in show business before.

Then too, there will be our returning service men, many of whom will want to enter theatre business and many of them have been well qualified for it by reason of the part they have played in the morale-raising efforts for the troops. Many service men have received invaluable experience and they will have a hankering to try their hands at civilian entertainment provision.

This infusion of new ideas into the theatre industry will be all to the good. It will put many of the old-timers on their toes to keep a hop, skip and jump ahead of the newcomers. It may also have definite influence upon the public reaction to motion pictures and how they are to be presented. We need never fear for the future of our industry so long as new ideas are brought into it and allowed to work for the good of all concerned.

The postwar scheme of theatre operation appears highly fruitful, but it's going to require lots of fortitude and foresight. The leaders in our industry now who are applying that foresight by planning for the future are the mainstay of a continuing successful business. What is being planned and accomplished now is going to determine in large measure the future course of action in our field.

The new theatres which will be built and the complete house-cleaning which will be done in our old theatres, as well as the showmanship ideas which will be used to maintain good business at the boxoffices, are going to have more than a little to do with the morality build-up which must follow our great discovery that "Movies Are Good for Morale."

It would be a shame to waste this remarkable war-learned lesson by reverting to type or failing to utilize the increased popularity of motion pictures with the public. A place in the public scheme of good service has been made for our industry and we must not only take advantage of it but capitalize it as well. If the present crop of showmen doesn't do so, it's pretty certain someone else will.

Preview of

The MODERN THEATRE

EDITORIAL SCHEDULE FOR 1945

13 TIMELY ISSUES, EACH WITH A MAJOR THEME ON THEATRE MAINTENANCE . . . . .

JAN. 6—Architecture
Featuring architectural plan perspective of the postwar theatre for both new construction and structural modernization of present properties.

FEB. 3—Maintenance
Covering all phases of service and supply for the modernization and maintenance of the theatre, including its vital equipment and furnishings.

MAR. 3—Air Conditioning
Treating the subject of temperature control for the health and comfort of theatre patrons, with emphasis on the operation and care of equipment.

MAR. 31—Decorating
Discussing decorative arts, style trends and allied accessories for the preservation of House Appeal in all present and projected theatres.

APR. 28—Spring Renovation
Presenting an over-all maintenance program for Spring Housecleaning, replacements and repairs in preparation for the change of seasons.

MAY 26—Seating Service
Emphasizing the necessity of sustaining the personal comfort of theatre patrons through the provision of modern posture-correct seating.

JUN. 23—Floor Covering
Featuring the importance of providing "House Appeal Underfoot" and presenting available methods and materials for effective floor maintenance.

JUL. 21—Projection-Sound
Devoted to the maintenance of highest standards in screen presentation and announcing latest product engineering developments for further progress.

AUG. 18—Autumn Alterations
Promoting another clean-up, repair and change-of-scenery program in advance of the Fall Opening. A "Get it done!" issue.

SEP. 15—Theatre Lighting
Theatre lighting and luminous display discussed from the standpoints of seeing, selling and safety of theatre patrons.

OCT. 13—Sanitation
A good-housekeeping number stressing the all-importance of provision for the convenience, comfort and good health of theatre patrons.

NOV. 10—Boxoffice Barometer
Enlarged annual review-preview edition of The MODERN THEATRE section; a panoramic treatment of progress in theatre design, construction and outfitting during the year past, with a preview and perspective of new products to plan for; including "The Key to Better Buying"—a localized directory of material supply and service sources.

DEC. 8—Confectionery
Covering the extra-income possibilities of confectionery sales to theatre patrons with devices and directions for rendering an important public service.

and throughout the year our regular Feature Departments in all issues, including: The Cine' Clinic; Planning; Decorating; Air Conditioning; Floor Coverings; Public Seating; Sanitation; Lighting; The Research Bureau; etc.

Plan Perspectives of '44 and our Predictions for 1945

by ANSEL M. MOORE

ONCE each year it becomes our special privilege (one we cherish greatly) to step out of character and appraise the theatre industry for its worthy accomplishments rather than to upbraid it for its waywardness. Needless to say, we always welcome the BAROMETER edition as an opportunity not only to square ourselves with the audience, but actually it gives us a chance to review the records and point out wherein our cantankerous crusading may have borne fruit.

In one particular at least, we believe, and this goes for the entire staff of The Modern Theatre section, we have had something to do with keeping the operating branch of the motion picture industry conscious of the importance of House Appeal maintenance in our theatres during the war years.

Theories Confirmed

Perhaps also we may take some few grains of credit, along with our colleagues and collaborators, for having kindled and kept refueled the interest of our readers in the high economic importance of preparatory, or postwar, theatre planning. Of record is the fact that this publication was one of the first in any industry to raise the issue of postwar planning. We have expounded the theory from every possible angle and consistently since the beginning of the war, while with equal persistence we have crusaded for conservation and maintenance of all present possessions, including public good will.

Theatre management quite universally and with minor exception has held to the principle that maintenance of properties throughout the war is synonymous to the sustenance of the good will of theatre patrons.

Few materials, even in the maintenance line, have been easily obtainable. Theatre housekeeping staffs have been depleted almost to the vanishing point. Yet house appeal is still present in a majority of our houses. Paint and soap and water, along with many improvised measures, have kept most of our houses clean and comparatively attractive.

Literally thousands of theatres of the better class and in various sizes and locations have been redecorated during the past year and along with thorough cleaning and spot repairs applied regularly have held their prewar charm in a surprising manner considering the difficulties involved.

Yet age and rationed maintenance have left their mark, more or less, on most of our houses and especially their equipments postwar renovation and modernization faces the theatre operating industry.

In the pages immediately following, we re-exhibit with considerable pride an assortment of architectural perspectives in evidence of the fact that there has been postwar planning in our field. The subjects of our "Just Off the Boards" department published regularly throughout the past year may be taken as examples of the character of theatre planning that has taken place. The group represents practically every type, size and character of theatre building project.

But our examples in reference here do not by any means represent al lthe postwar theatre planning that has been done in preparation for the return to peace and the resumption of normal commercial enterprise. Thousands of embryo theatre project plans have not been disclosed by publication despite our efforts to dispel such secrecy in the light of good reasoning that plan disclosures may prevent a competitive impasse when priorities are lifted and building activities can be resumed. Besides, we have argued, and apparently with some good effect, that early postwar plan disclosures provide excellent provender for local public interest and good will.

However, what has been disclosed (and

PRELIMINARY STEPS TO POSTWAR THEATRE PLANNING

by Mason G. Rapp*

IN theatre planning, the architect is practically an "indispensable man." His true functions, if he is called upon and permitted to exercise them, reach far beyond the drawing of pretty pictures. He is, in fact, the builder's right-hand bower.

Let us itemize briefly, and in order, some of the highly strategic preliminary steps toward successful theatre planning in which the competent theatre architect can function before and beyond the design and construction stages. These preliminaries are all-important to the final result and they can best be taken care of now, while we await the removal of building restrictions.

Act I.

After locating a desirable site, immediately hire an architect to investigate:

1. Zone class of property.
2. Relation to adjoining parking facilities or space therefor.
3. Location in relation to properties owned by churches, schools, and so forth which may outlaw the site for theatre use.
4. Basic utility services obtainable or to become available later.
5. Subterranean and ground water conditions.
6. Present ordinances and future community plans concerning established sidewalk, street grades, display signs, parking, and so forth.

Only now do we begin to approach the pencil-planning stage. The foregoing information posts the prospective builder on what physical advantages or penalties are involved in this site over some other location and places him in position to negotiate intelligently for the purchase of a site.

Act II.

Now for financing. Mr. Banker will want details on what the project is to cost as well as its income-bearing possibilities. Even if a loan isn't involved, it is good information to have. The next logical step is to authorize the architect to:

7. Prepare a preliminary sketch showing projected plan arrangement as affected by population growth, drawing radius, good theatre circulation, building ordinances, visibility and lot-line conditions.
8. Obtain estimates from contractors on the basis of preliminary studies and sketches to establish a required building budget for finance consideration.

Act III.

Purchase of site having been consummated and financing arrangements completed, you are now ready to proceed with building plans by authorizing your architect to:

9. Complete studied preliminary sketches and designs so that all problems can be foreseen and solved preparatory to the next step, which is to—
10. Investigate the use values and advantages of all available materials and equipment.
11. Complete all working drawings and specifications in accordance with foregoing preliminary studies and knowledge of the availability of materials and equipment needed.
12. Select contractors and take bona fide bids on your complete building requirements.

You are now in position to start construction immediately and most intelligently.

Make all your decisions now so that changes in finished plans can be reduced to a minimum. Alterations from this point on are usually expensive.

*Partner of Rapp & Rapp, Theatre Architects of Chicago; member of the Architectural Advisory Staff of The Modern Theatre Planning Institute.

is now of record and ready for construction, or already under construction through W.P.B. approval) is amply sufficient to prove that a huge theatre building and property modernization program for America awaits only the cessation of war and the resumption of material production for civilian use. An early V-Day is now practically assured.

New Building Trend

Whether openly or in secret, many theatre owners and their architects have been busy during 1944 planning and preparing for V-Day and from general observation permitted we are able to predict that our postwar new theatres as well as those to be renewed will not be greatly different in architectural design and structural formation from their predecessors of the immediate prewar period. They will differ in other respects, however; principally their function in public service.

The one-purpose theatre building seems definitely on the way out. Its economical instability in most situations is at last becoming recognized and the building trend obviously is toward a new type of project comprising numerous kindred amusement and recreation enterprises with the motion picture theatre predominant and serving as the main attraction to such community center developments brought on by wartime population shifts, new suburban housing projects and a general exodus of the urban citizenry to outlying districts.

This new theatre development differs from the questionably popular prewar trend to community shopping centers with the theatre surrounded by small commercial shops for rental purposes, which in most cases proved more of a headache than a help to theatre business. The new type of project may properly be called a Community Amusement-Recreation Center, or as originally sponsored and christened by this publication, a "Multiple-Enterprise Theatre Project," comprising more than one choice of amusement and recreation under one roof or in closely integrated formation, all to be operated under theatre management.

Curbs Competition

The form, style, size and the number and nature of the elements to be included in such projects will depend upon what a careful analysis of the location site and surrounding community indicates is in local demand. The crux of the consideration is that through this means the theatre industry may hold its franchise on all-family public favor against any and all entertainment competition that may, and doubtlessly will, arise in the early postwar era.

As a natural result of this reversion to true showmanship, the present exhibitor of motion pictures may protect himself not only from constantly encroaching rival attractions, but actually will increase the earning capacity of his capital investment many times over. It's simply a case of giving the community a wider choice of wholesome entertainment—all or any part of it.

Thus, under the new trend, refined bowling lanes, billiard lounges, ball rooms, skating rinks, restaurants, gymnasia, reading rooms, circulating libraries, hobby lobbies and what have you, come under the heading of valuable adjuncts to picture show business, when properly operated and controlled by theatre management. Otherwise, their competition, ever stiffening, may be counted on certainly in the postwar era.

No Radical Changes

In other respects, nothing radical or revolutionary confronts us in our perspective of the postwar theatre. Television, one of the strongest innovation possibilities, is coming along nicely, we are informed; but its advent is not imminent as far as we can learn. When theatre television is ready, it promises to be adaptable to all existing theatres, wherein it is likely to be available. In any event, its consideration need not interfere with nor delay plans for the postwar theatre at this time.

Structural materials, equipments, furnishings and fixtures, when they become available again and allowing a reasonable interim for retooling and reorganization to peacetime production, will be of prewar types and models for the first year or so, possibly with certain added refinements and improvements which do not change their dimensions for immediate application. Consequently, they may be written into specifications safely now; or even placed on order for future delivery.

Since there is customarily a six-month interval between the start of careful theatre planning and actual construction starting time of the project, and a further lapse of time is inevitable before many items of furnishing and equipment actually are needed, it can be predicted safely that production may not long lag behind planning; provided planning is started and completed in due time.

Few theatres were erected during 1944; some projects were allowed to proceed by the War Production Board on the basis of public need and their completion was attained only through great difficulty in the securing of materials and equipment. Substitutions and scant provisions were necessary. However, in Boxoffice BAROMETER for next year (1945) we shall probably be able to resume our annual review of finished projects.

Respects to Architects

This preview and forecast would fall short of its object if we did not, in conclusion, pay our respects to the architectural fraternity, which almost to a man has toiled with us incessantly to encourage postwar theatre planning and to *"Get it done!,,* in order to avoid the bottlenecks which are bound to result from procrastination.

These men of competence (and the practice of theatre architecture calls for the utmost in capability) stayed on duty for the duration. Extremely short rations for the past three years have not destroyed their determination to design finer and more functional theatres for the future.

It has been our very pleasant and inspiring privilege to work with most of the members of our Architectural Advisory Staff (see roster at right) and it provides a personal thrill to refer to the plan perspectives prepared by a number of these gentlemen as shown in the following pages.



Architectural Advisory Staff

THE PLANNING INSTITUTE is conducted in collaboration with the following theatre architects, structural designers and engineers, who have agreed to act as technical advisers to the Institute and editorial text contributors to The MODERN THEATRE section of BOXOFFICE from their respective localities.

Charles N. Agree,
Detroit, Michigan

Roy A. Benjamin,
Jacksonville, Fla.

Bennett & Straight,
Dearborn, Mich.

Roy B. Blass,
Chicago, Ill.

Robert O. Boller,
Kansas City, Mo.

Jack Corgan,
Dallas, Texas

Michael J. DeAngelis,
Rochester, N. Y.

J. W. De Young.
Portland, Ore.

George A. Ebeling.
Cleveland, Ohio

Erwin G. Fredrick.
Chicago, Ill.

Albert R. Frahn.
Decatur, Ala.

Henry A. Greenspoon,
Montreal, Que., Canada

Wm. I. Hohauser, Inc.,
New York, N. Y.

Holabird and Root.
Chicago, Ill.

Kaplan & Sprachman,
Toronto, Ont., Canada

Edward Paul Lewin.
Chicago, Ill.

Liebenberg & Kaplan.
Minneapolis, Minn.

Marr & Holman,
Nashville, Tenn.

Pereira & Pereira
Hollywood, Calif.

Perkins, Wheeler & Will
Chicago, Ill.

H. A. Raapke,
Omaha, Neb.

Vincent G. Raney,
San Francisco, Calif.

Rapp & Rapp
Chicago, Ill.

Victor A. Rigaumont,
Pittsburgh, Pa.

Erle G. Stillwell, Inc.,
Hendersonville, N. C.

David Supowitz,
Philadelphia, Pa.

Tucker & Howell,
Atlanta, Ga.

Wetherell & Harrison,
Des Moines, Ia.

NOTE: The Institute does not undertake the professional functions of an architect or designer. Its service is intended merely to place our readers in touch with reliable local sources of preliminary information and advice on theatre planning and structural problems.

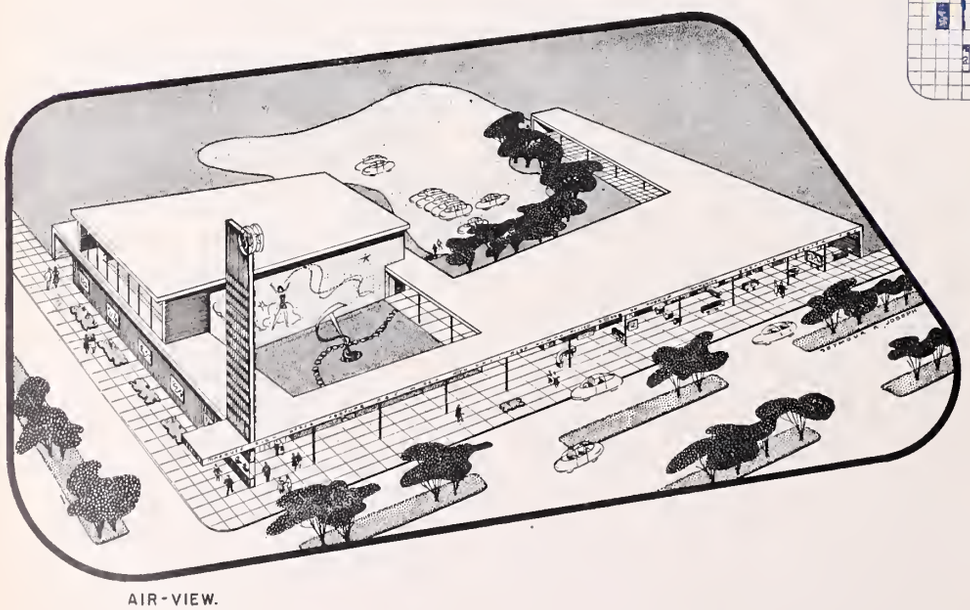
PLANNING

OUR RECORDS in the perspective for 1944 show an ever-increasing range of versatility in postwar theatre planning as well as an interesting study of building types conceived by our architects in creating the theatres of tomorrow. In the following pages will be found a group of perspectives, architectural renderings, which were presented originally in the "Just Off the Boards" department of The MODERN THEATRE section of BOXOFFICE throughout the past year. Upon final completion, these projects will be presented pictorially and fully described in detail as to their design motives, physical aspects and mechanical efficiencies . . . In this preview of postwar theatre building types, it will be noted that each subject is individually representative in its class. There are no stock theatres within this group, each having been designed for a specific location and for a situation in which the public is best to be served. All are of the more functional type and each an example of the unconventional trend in theatre planning.

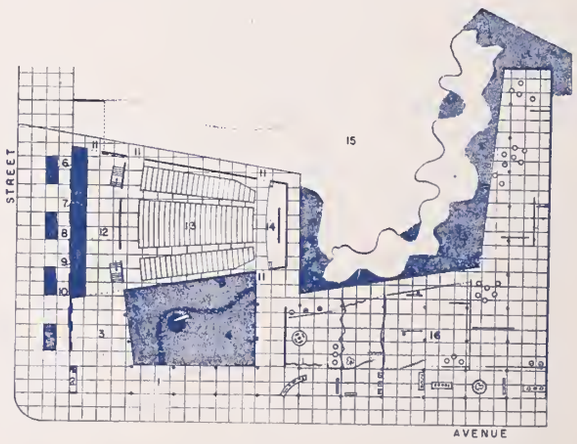
A COMMUNITY CENTER CINEMA PLAN

by **WILLIAM I. HOHAUSER**, Architect

These perspectives and those on the facing page depict a type of motion picture exhibition plant that will become increasingly more popular as time goes on. The type is particularly adaptable to the social and recreational requirements of new communities and housing developments created by city planning. It provides a resourceful nucleus or core attraction element for the modern community shopping center



AIR-VIEW.



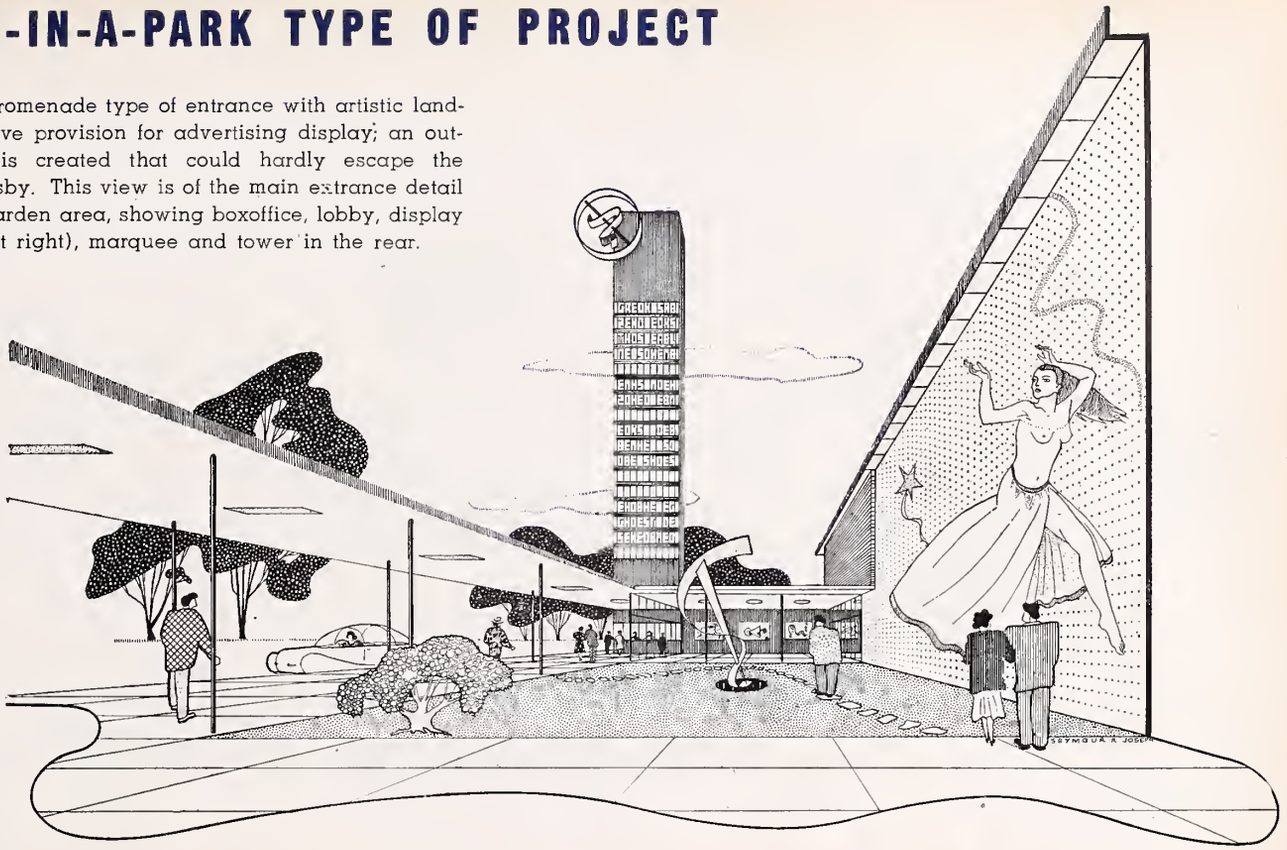
PLAN.

LEGEND
1 COVERED ARCADE
2 BOX-OFFICE
3 VESTIBULE
4 GARDEN AREA
5 DISPLAY WALL
6 LADIES REST ROOM
7 CONCESSION
8 MENS REST ROOM
9 DISPLAY STORAGE
10 MANAGERS OFFICE
11 EXITS
12 LOBBY
13 AUDITORIUM
14 SCREEN
15 PARKING
16 SHOPPING CENTER

WILLIAM I. HOHAUSER INC. - ARCHITECTS & ENGINEERS

THEATRE-IN-A-PARK TYPE OF PROJECT

An imposing promenade type of entrance with artistic landscaping and effective provision for advertising display; an outdoor atmosphere is created that could hardly escape the approval of passersby. This view is of the main entrance detail as seen from the garden area, showing boxoffice, lobby, display wall (in close-up at right), marquee and tower in the rear.

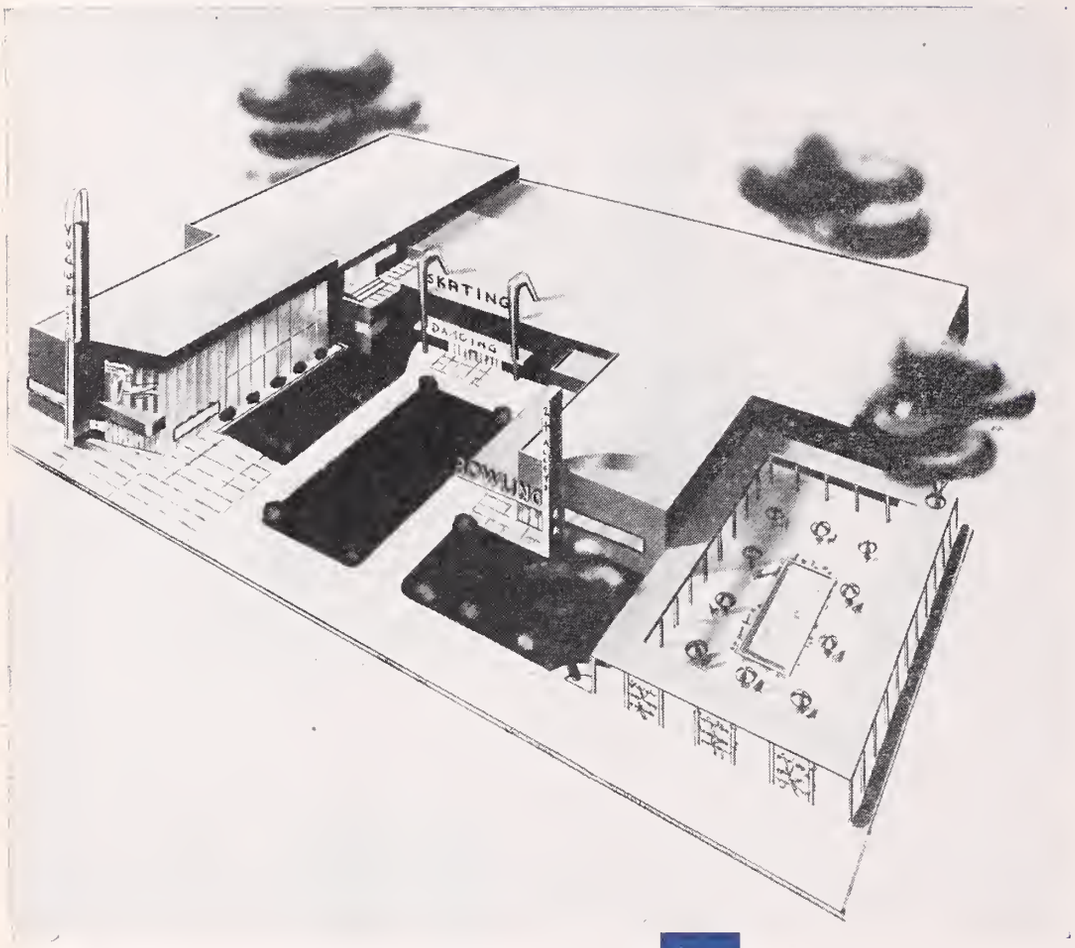


Sectional view of the vestibule, lobby and auditorium suggests innovation in layout without loss, but rather with a distinct gain, in functional efficiency—comfort, convenience and the element of mood conditioning for patrons. The use of many modern materials finds ready application in this functional type of theatre project. These perspectives were originally presented and described in The Modern Theatre section, issue of January 29, 1944.



William I. Hohauser

A MULTIPLE-ENTERPRISE THEATRE PROJECT

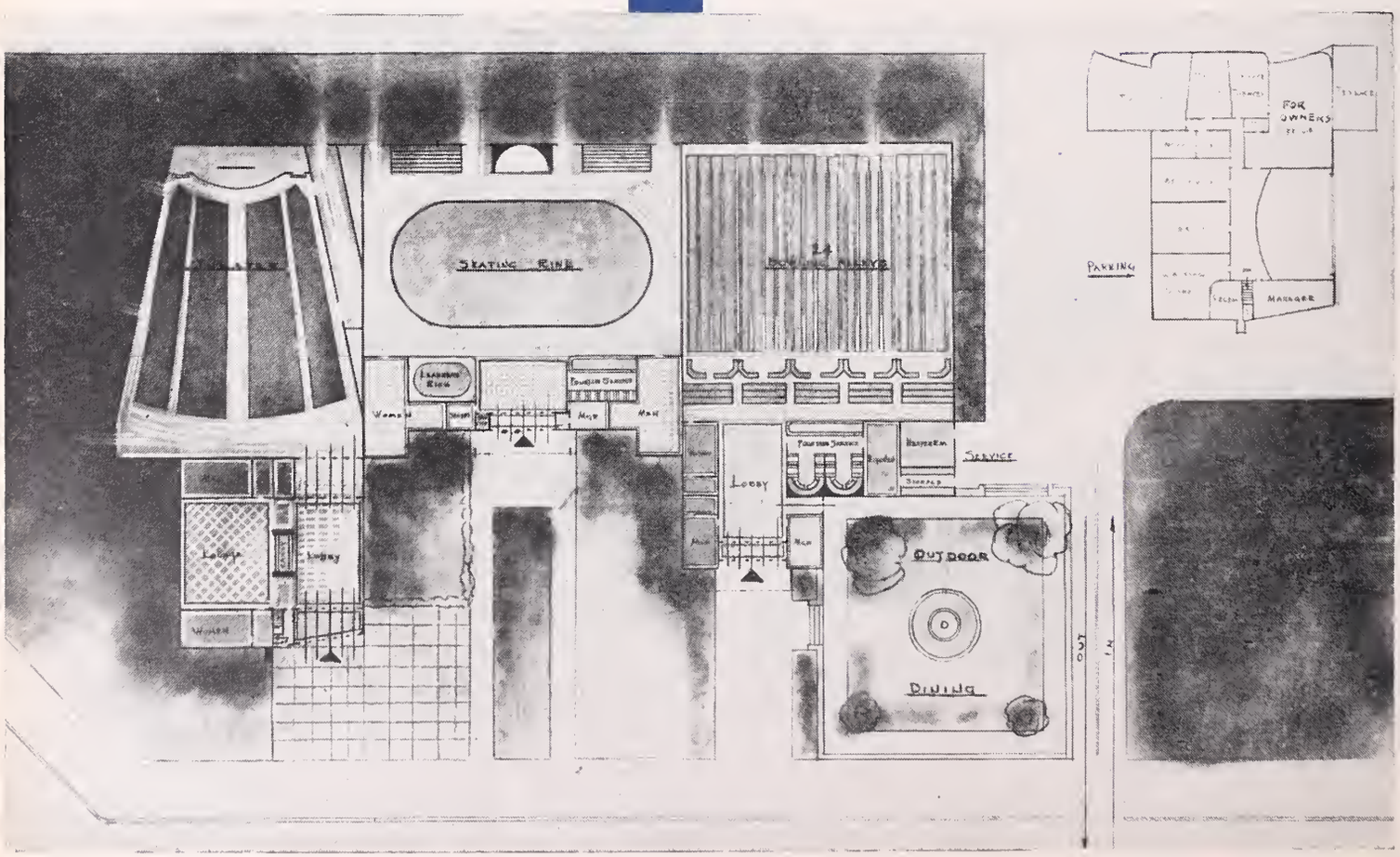


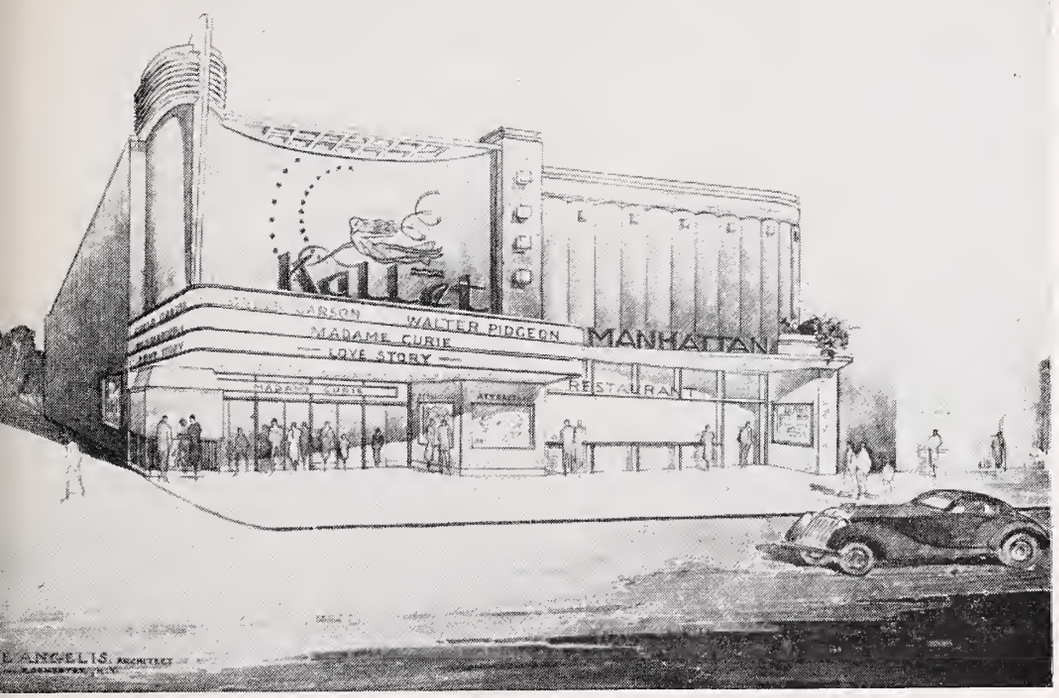
by **MICHAEL J. DeANGELIS**
Architect

An integrated recreation center to provide entertainment and diversion for all members of the family is created to suit the varied tastes of the community, for operation under theatre management. Practically under one roof, bowling, billiards, skating, dancing and dining are combined with moving pictures to provide what the public wants—diversion. Participation entertainment, long a counter-attraction to theatre operation is thus brought under control in an economically constructed multiple-enterprise plant. Aerial view and floor plan of this functional layout, as shown below, were first introduced and the project described in The Modern Theatre section, issue of May 20, 1944.



M. J. DeAngelis



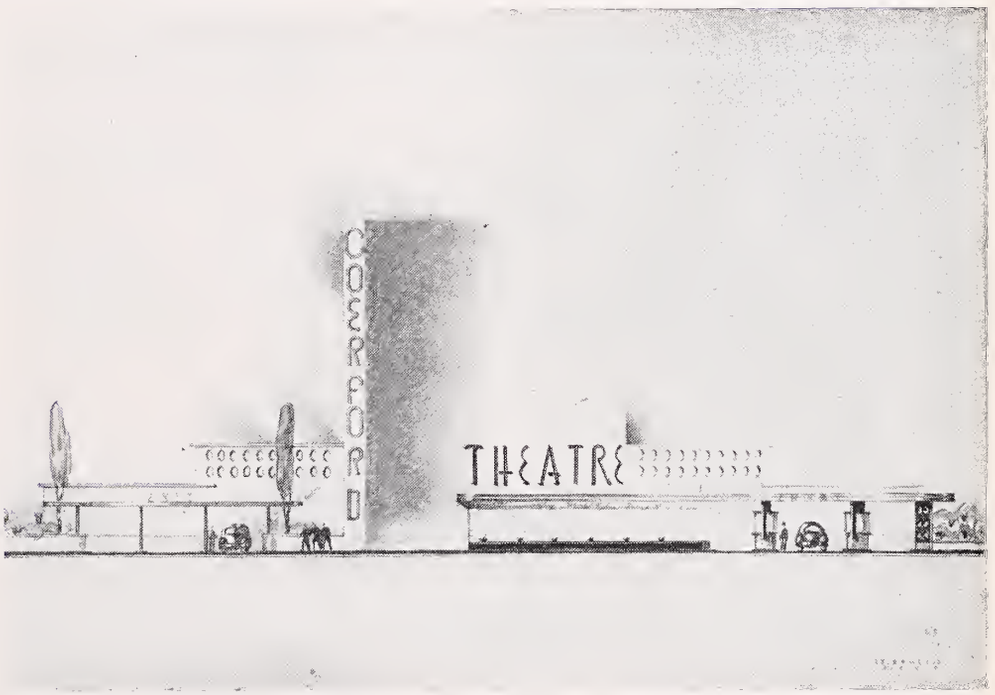


THEATRE-RESTAURANT

In this project, also designed by Mr. DeAngelis, an important public utility enterprise is added and cleverly associated with the theatre portion through a facade of integrated design. An after-dinner show or a snack following to cap the climax of a pleasant evening's entertainment is the plan motive in this instance. Both theatre and restaurant are of modern functional type. This plan was first presented in The Modern Theatre section, issue of May 20, 1944.

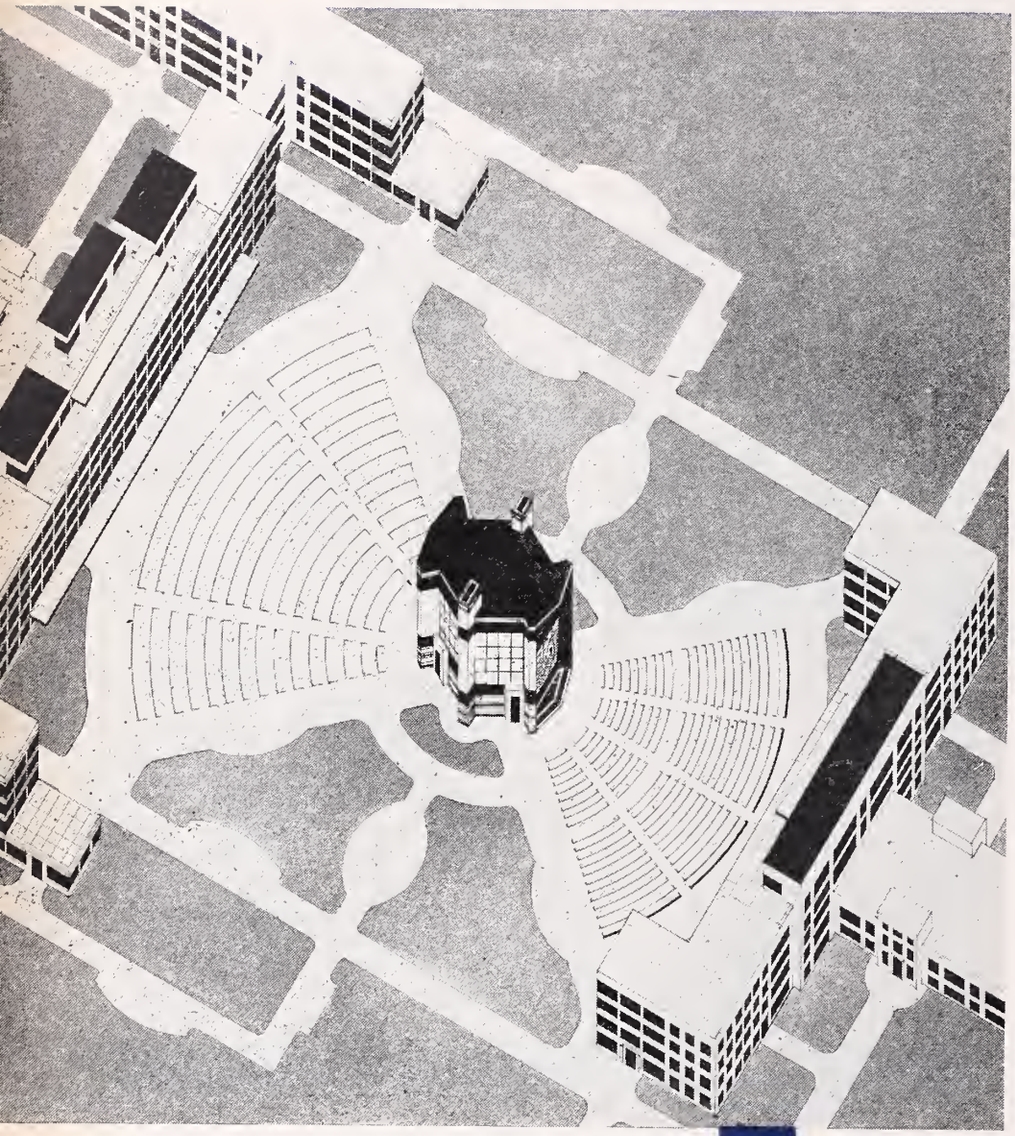
A DRIVE-INN THEATRE

Another postwar project designed by Architect DeAngelis provides for the presentation of motion pictures "under the stars." The motor-court theatre, a late prewar innovation is a flash-back to the airdomes of early motion picture exhibition; but, in its glorified form and innumerable provisions for the comfort and convenience of patrons, is reputed to be a strong potential rival to the indoor cinema except during inclement weather. Its origin is the acute parking problem affecting downtown theatres, plus the public's natural preference for fresh air. This perspective was initially presented in The Modern Theatre section, issue of July 15, 1944.



THE architects and designers whose projects are presented herein are active associate members of The Modern Theatre Planning Institute, a group organized in 1933 to coordinate the process of theatre property modernization. These men and firms, located at vantage points throughout the United States and Canada, are specialists in theatre design and construction. They comprise the Architectural Advisory Staff of the Institute and serve as editorial contributors and design consultants to The Modern Theatre section.

AN OUTDOOR-INDOOR THEATRE FOR HOSPITALIZED WAR VETERANS



by **EDWARD PAUL LEWIN,** Architect

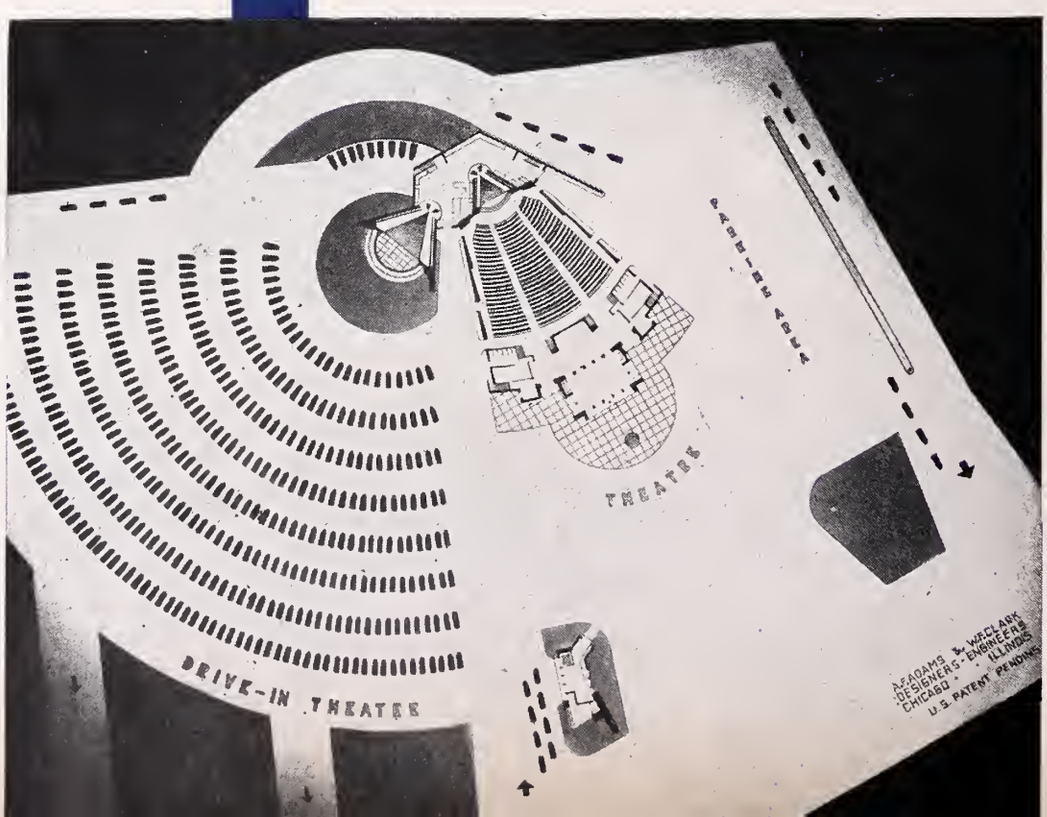
A timely and most humanitarian touch to postwar theatre planning was introduced with this adaptation of the Tri-Stadium, Triple-Show Drive-In Theatre principle for central rear projection, as shown in the modelled perspective on the opposite page. In this plan, a rehabilitation hospital courtyard becomes an arena for the viewing of motion picture entertainment by our returned and returning disabled war veterans. With terraces at one side for wheel-chair patients, seats on the other for mobile convalescents and a view from the hospital wards for bedridden patients, our hospitalized war casualties are provided with one of the best medicines for health recovery — good moving picture entertainment, outdoors or indoors. This plan, commented on favorably by the press and public officials, was presented in The Modern Theatre, issue of January 1, 1944.

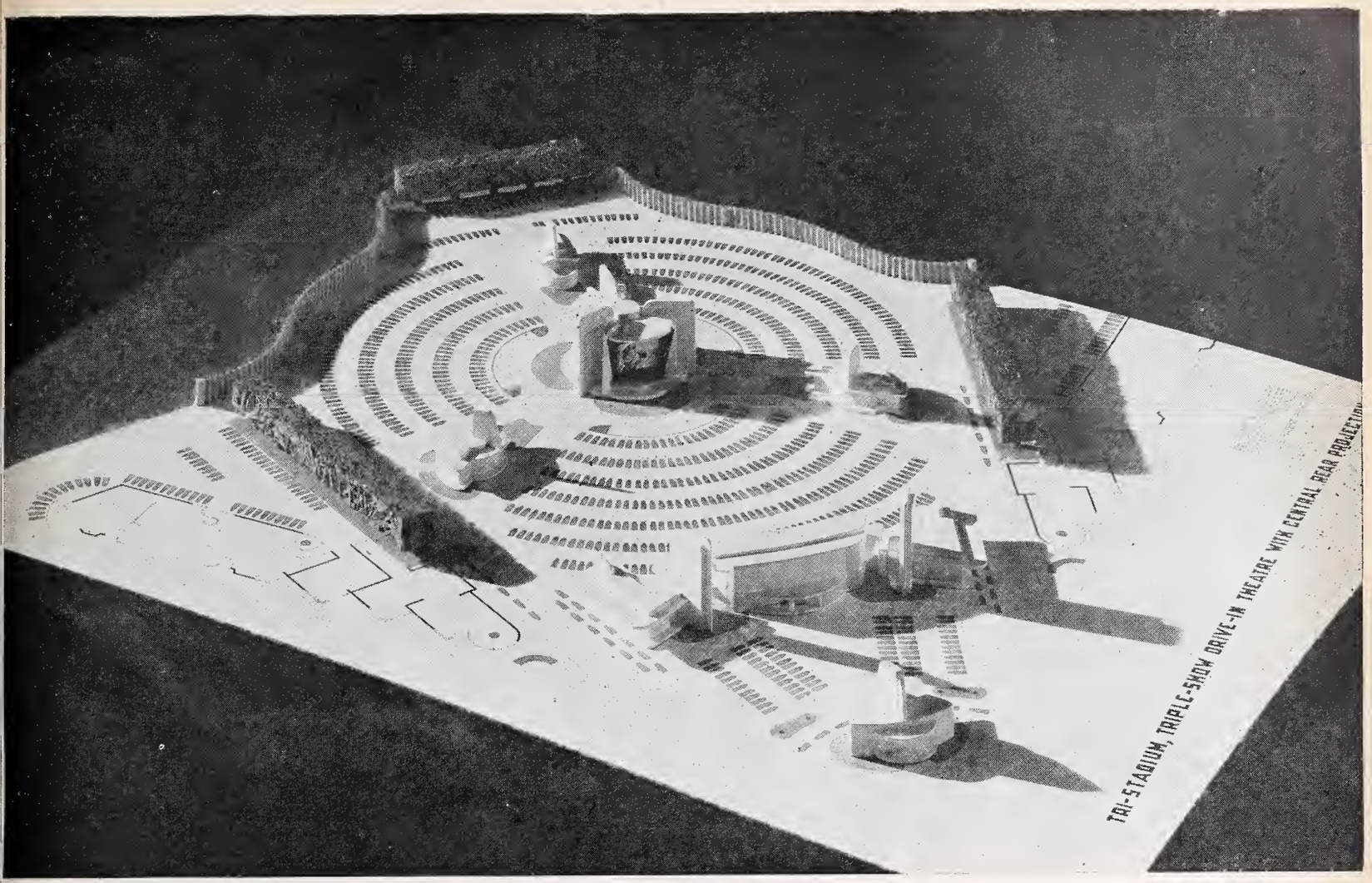


Edward Paul Lewin

OUTDOOR-INDOOR

A more commercial version of the hospital-theatre plan is presented in this perspective of a combination indoor-outdoor moving picture theatre for year-round operation. In good weather the patrons may be given their choice of seeing the pictures from without or within. The ample parking lot provided serves a dual purpose and therefore solves a persistent problem. This plan also by Edward Paul Lewin appeared in The Modern Theatre, issue of April 22, 1944.





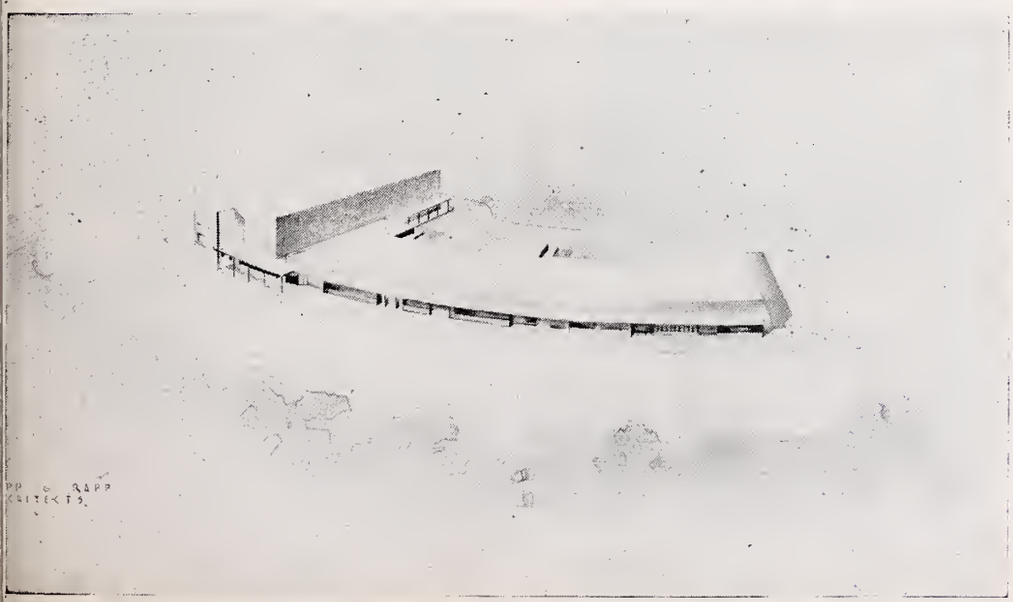
COMMUNITY CENTER: HOUSING PROJECT

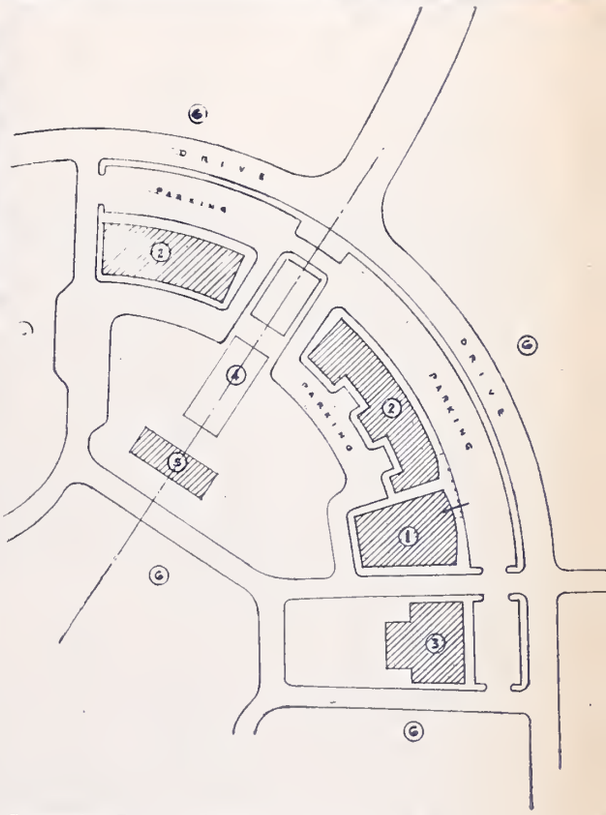
by **RAPP & RAPP**, Architects

The central public interest element in a government-financed housing project for slum clearance, this plan comprises a modern theatre surrounded by shops, a recreation building, plaza, community club center and a residential area, all of integrated design and harmonious relation to each other. Such projects are typical of the important function to be filled by the theatre of tomorrow. Plan and details presented in The Modern Theatre, issue of March 25, 1944.



Mason G. Rapp





Community Center unit of the project with the various elements identified by numbers:

1. THEATRE
2. SHOPS
3. RECREATION BUILDING
4. PLAZA
5. COMMUNITY CENTER
6. RESIDENTIAL AREA

PLANS FOR THE REJUVENATION OF OUTMODED HOUSES

by **HOLABIRD & ROOT,** Architects

What to do about hundreds of older theatres of the large capacity class still doing good business in choice locations. Representing an original heavy investment and the finest construction standards of their day, these old "de luxers" are still too valuable to abandon or tear down. Postwar theatre planning has made provision for the modernization of such older, outmoded structures. At surprisingly moderate cost, they may be brought up to date not only in appearance but in functional efficiency as well through so-called "stripping" and remodeling. Stripping refers to the removal of antedated decorative gewgaws. In the instance illustrated, an aged, but still substantial superstructure, is evolved through careful planning into a modern, functional type of theatre plant that will be so much in demand in the postwar era. The frontage reconversion plans were presented and discussed exclusively in The Modern Theatre, issue of January 29, 1944.

BEFORE



AFTER





John A. Holabird

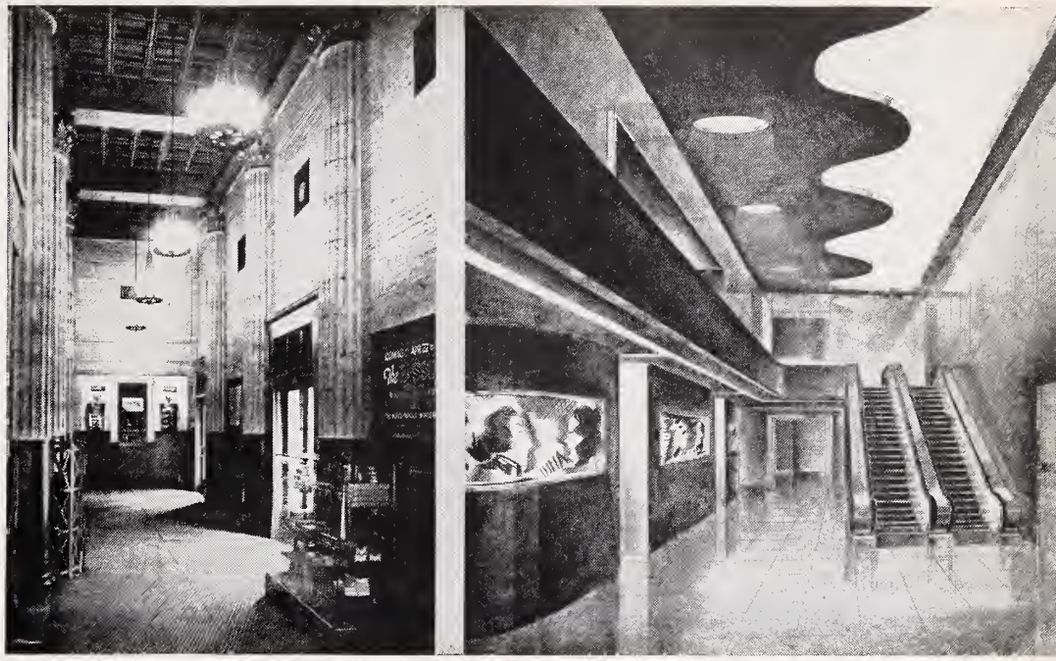


John W. Root

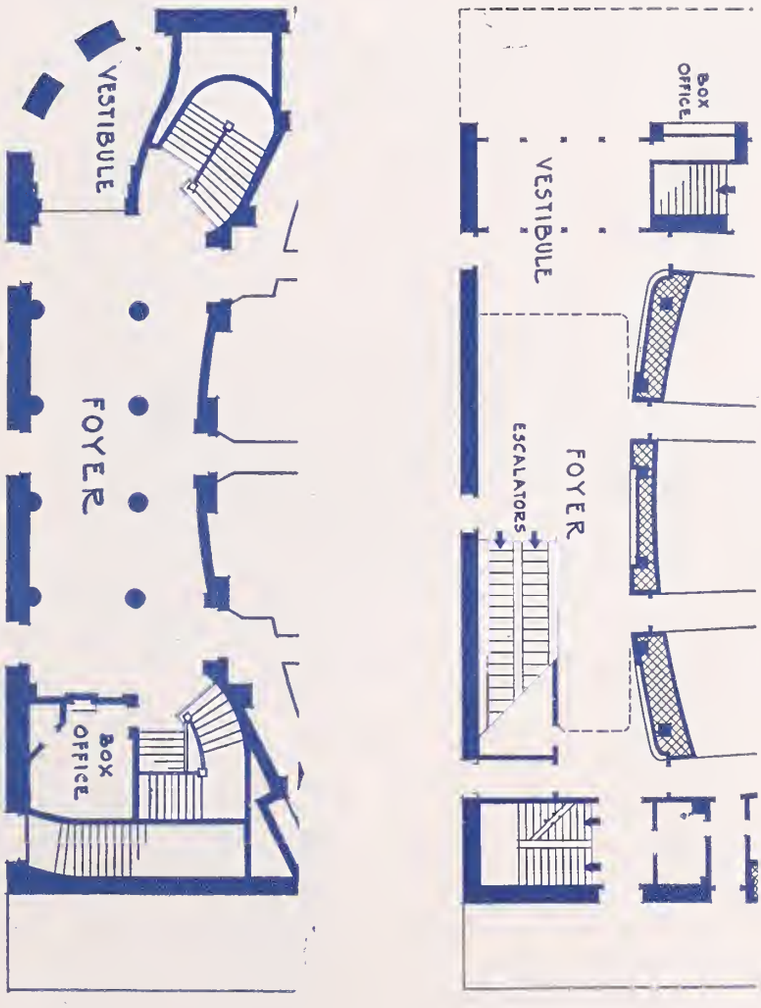
Probably five thousand of our 15 to 40-year-old theatre structures still in existence could thus be modernized economically and made vastly more economical in operation by the methods here illustrated.

FUNCTIONAL FOYERS

Inside the older theatre as well as outside, the reconversion process for marked improvement is indicated. Here the old vestibule and foyer are expanded into really functional areas for the comfort and convenience of patrons and without sacrifice of seating capacity. Escalators are provided in the modernized foyer for the acceleration of traffic to the balcony sections, which are made even more desirable than downstairs. A comparison of the actual photograph (at the left) with the designer's rendering (at the right) and similarly the floor plans of the foyer, before and after, will disclose the extent of planned improvement. These foyer modernization plans were presented in The Modern Theatre, issue of February 26, 1944.



BEFORE **AFTER**



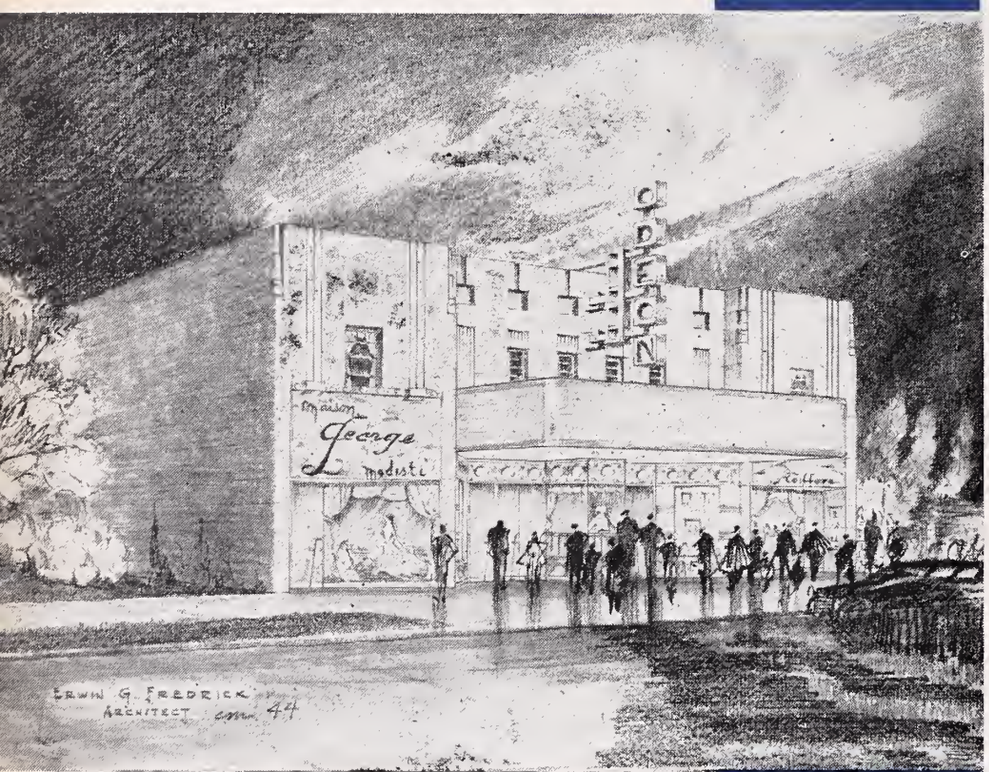
Realizing the importance of the reconversion and remodeling problem to be faced by many owners of theatres following this war because of the enforced moratorium on theatre building modernization and maintenance, the editors of The Modern Theatre section will continue the citation of such examples in future issues. In this, we will have the assistance and active collaboration of all members of The Modern Theatre Planning Institute, including twenty-eight leading theatre designers who comprise the Architectural Advisory Staff of the Institute. (See Roster on page 11.)

MAIN STREET MODERNS

by **ERWIN G. FREDRICK,** Architect

In the smaller towns throughout the nation competency in the planning of theatres for the postwar era is as increasingly apparent as in the metropolitan areas. This trio of small-town modern theatres designed by Mr. Fredrick gives evidence of what is being done to improve the movie-going habit on Main Streets throughout the United States and Canada. Perspective at right appeared in The Modern Theatre, issue of April 22, 1944.







Erwin G. Fredrick

Imposing facades with modern marquees and other improved advertising display facilities are being provided for the Main Street moving picture theatres of our smaller towns, where many times the feature films get their earliest showings. In this instance, two smart shop-rooms flank the theatre entrance. The modern theatre is doing much to modernize Main Street in all respects. This plan was presented in The Modern Theatre, issue of March 25, 1944.

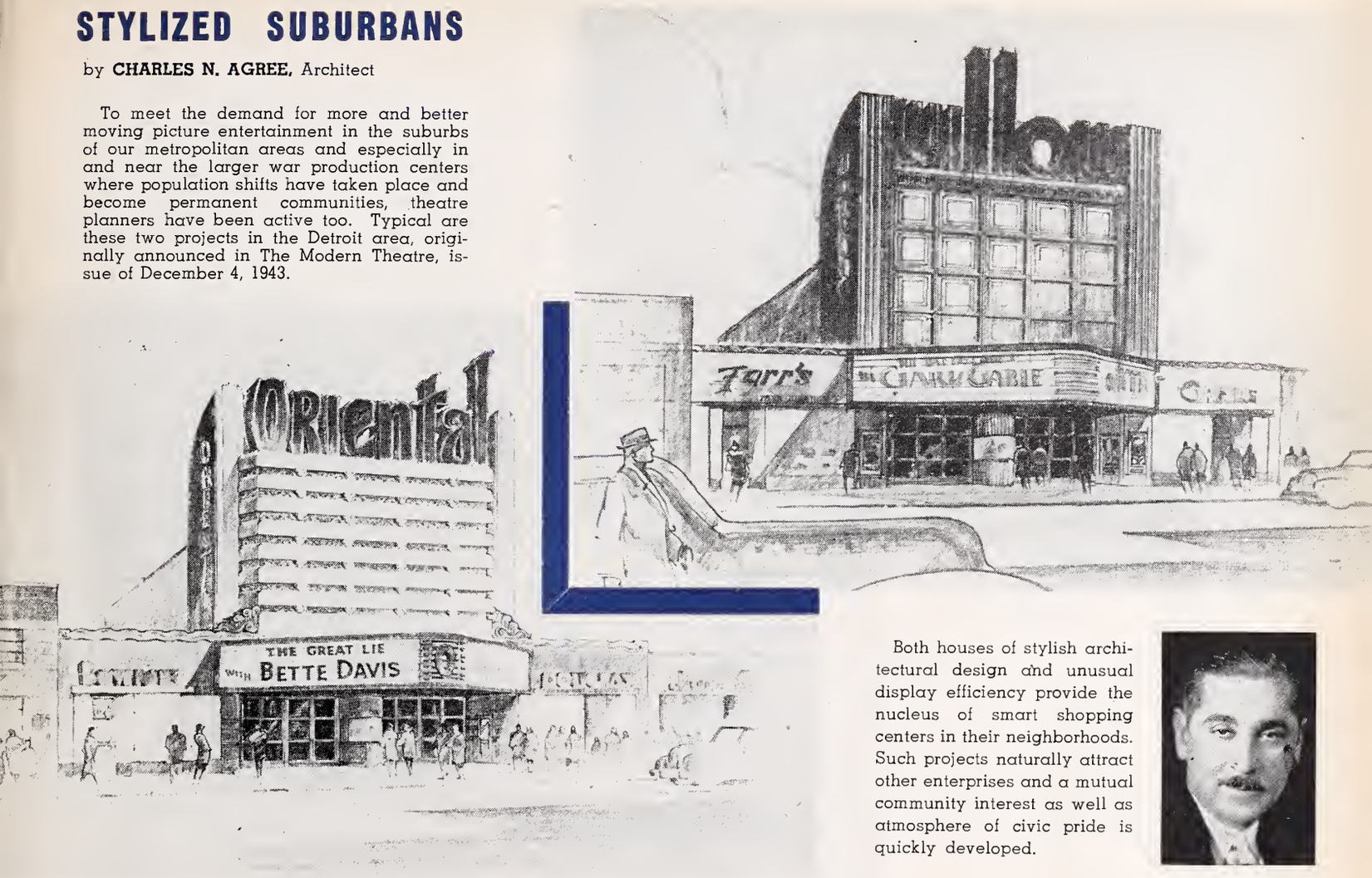
Designed to provide additional capacity for population increase and the growing popularity of picture entertainment, this plan replaces an older theatre on the Main Street of a small town in the Chicago area. Significantly, to show the interest and activity of small-town exhibitors, construction on all three of the projects illustrated on this page is well under way and will be completed by the time this edition is published. The project (at right) was announced in The Modern Theatre, issue of September 9, 1944.



STYLIZED SUBURBANS

by **CHARLES N. AGREE,** Architect

To meet the demand for more and better moving picture entertainment in the suburbs of our metropolitan areas and especially in and near the larger war production centers where population shifts have taken place and become permanent communities, theatre planners have been active too. Typical are these two projects in the Detroit area, originally announced in The Modern Theatre, issue of December 4, 1943.



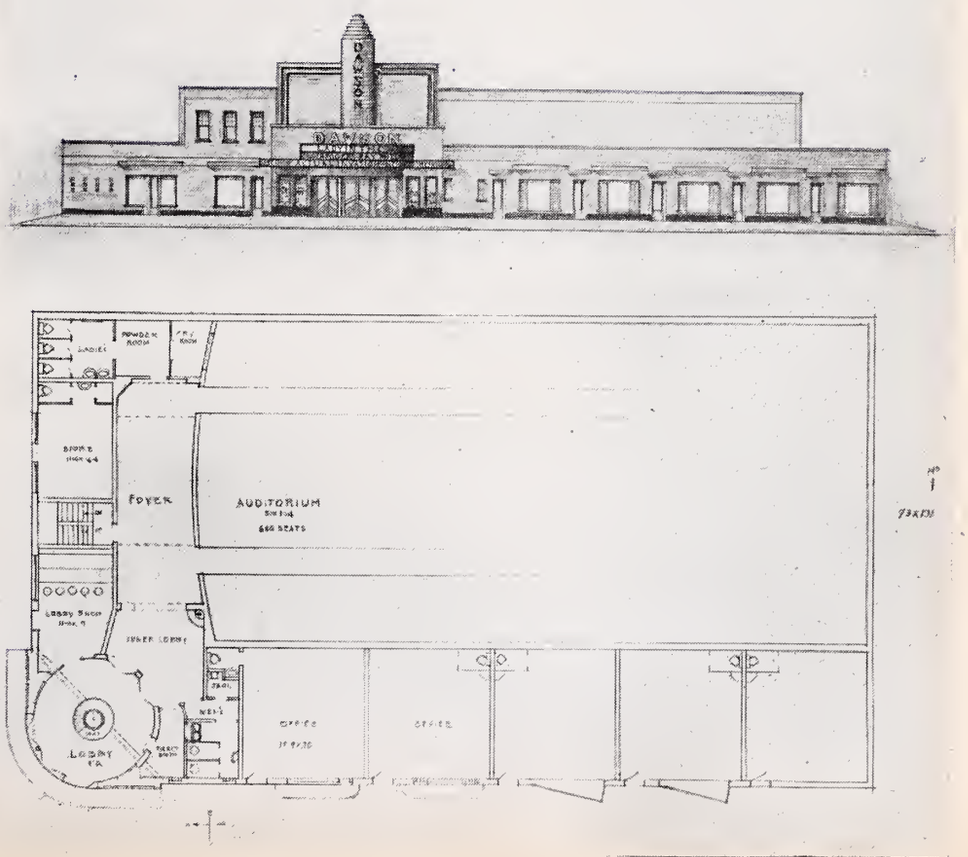
Both houses of stylish architectural design and unusual display efficiency provide the nucleus of smart shopping centers in their neighborhoods. Such projects naturally attract other enterprises and a mutual community interest as well as atmosphere of civic pride is quickly developed.

Charles N. Agree

SHOPPING-CENTER PLAN

by **H. A. RAAPKE,** Architect

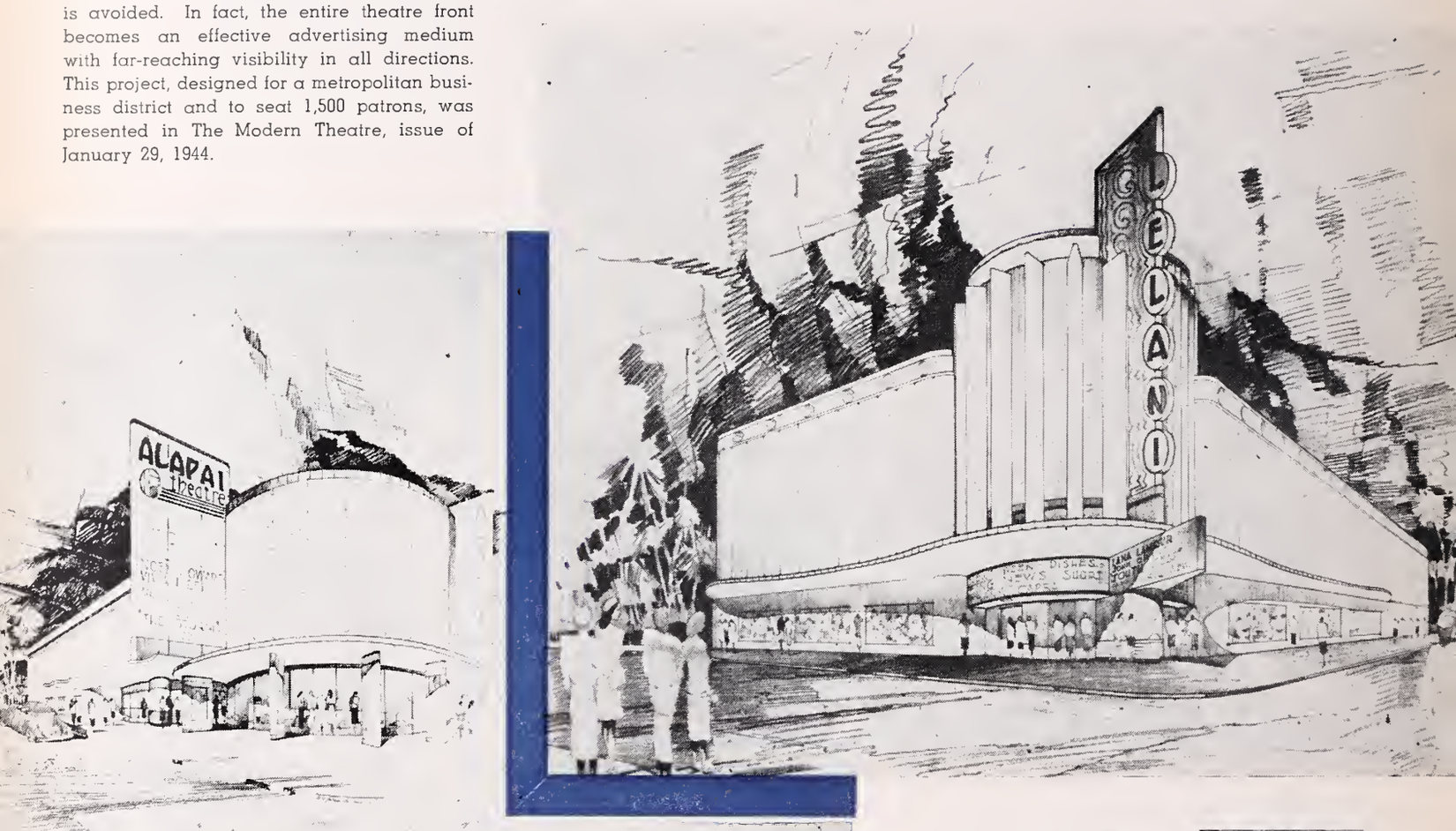
Smaller towns and villages are to have their multiple-enterprise projects and community shopping centers too. The cinema, of course, is the central attraction in most instances, as in this plan perspective for a town with a total population of 3,688, first announced in The Modern Theatre, issue of August 12, 1944.

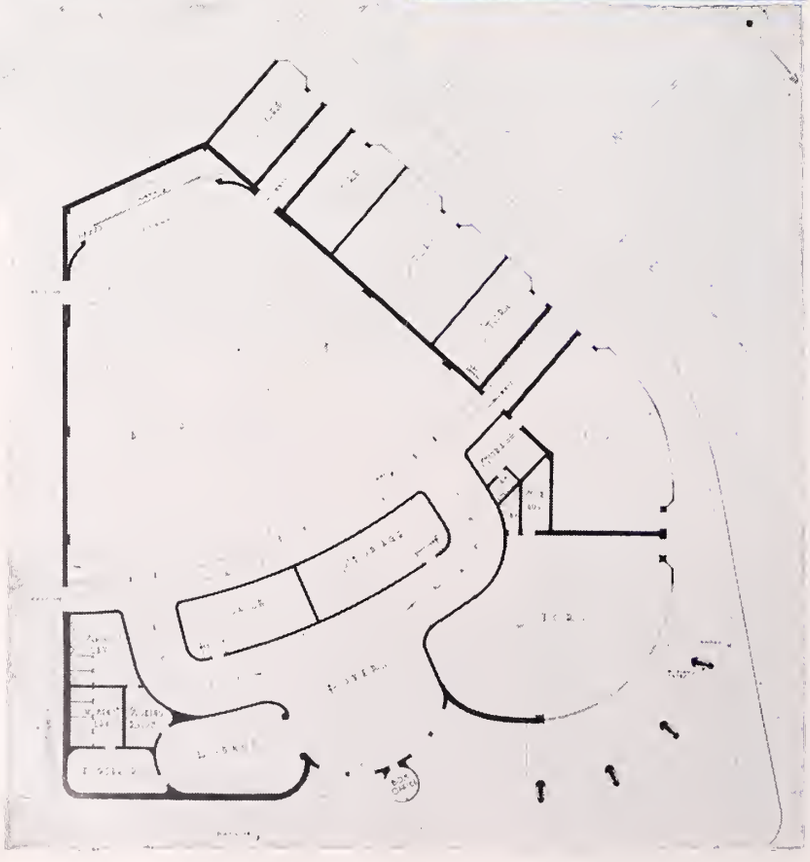


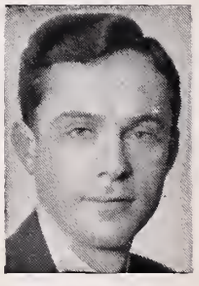
THE DOMINATING TYPE OF MODERN THEATRE

by **VINCENT G. RANEY,** Architect

Outstandingly more popular for the postwar future will be the predominant type of theatre structure of which these two perspectives are typical. Noteworthy is the integration of display elements (sign and marquee) with the overall design of the facades in both instances. Thus the "tacked on" appearance of the shelter and advertising display effects is avoided. In fact, the entire theatre front becomes an effective advertising medium with far-reaching visibility in all directions. This project, designed for a metropolitan business district and to seat 1,500 patrons, was presented in The Modern Theatre, issue of January 29, 1944.







Vincent G. Raney

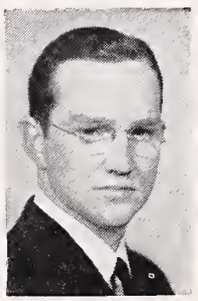
At left is the front elevation perspective and floor plan for a 1,200-seat modern theatre of the dominating type for a neighborhood location. The layout includes store locations and other provisions to attract the public. Thus again the attractive theatre forms the core of a community center which is a characteristic of all such carefully planned theatre projects and especially those of the multiple-enterprise or extra income bearing types. This perspective was presented originally in The Modern Theatre, issue of January 1, 1944.

PLANNED FOR A NEW INDUSTRIAL NEIGHBORHOOD



by **JACK CORGAN,** Architect

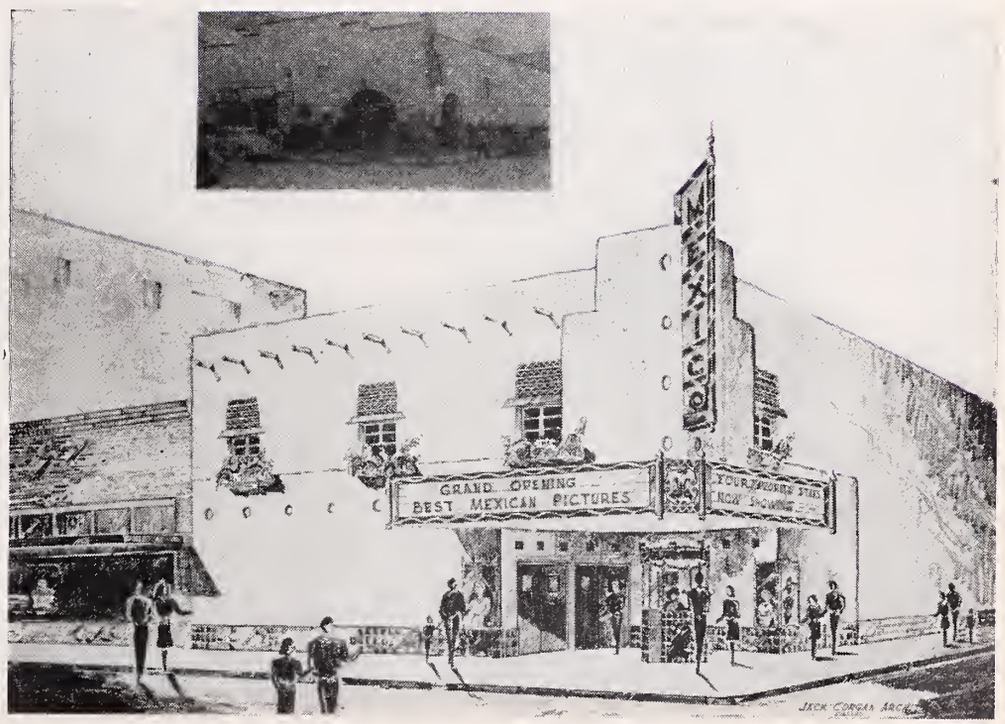
Typical of what is being done to meet the future entertainment requirements of hundreds of new war-created industrial neighborhoods, in which the future peace economy calls for the continued operation of huge war plants converted to civilian production, is this 950-seat theatre. Extensive population shifts throughout the nation have called for the provision of more permanent recreation facilities than could be provided during the war. It is predicted that such modern theatres will form the axial centers of new community developments of the permanent type along with housing developments designed to settle the war workers and returning war veterans into the scheme for better living when all industry is reconverted to peacetime occupations. This project perspective was presented in The Modern Theatre, issue of October 7, 1944.

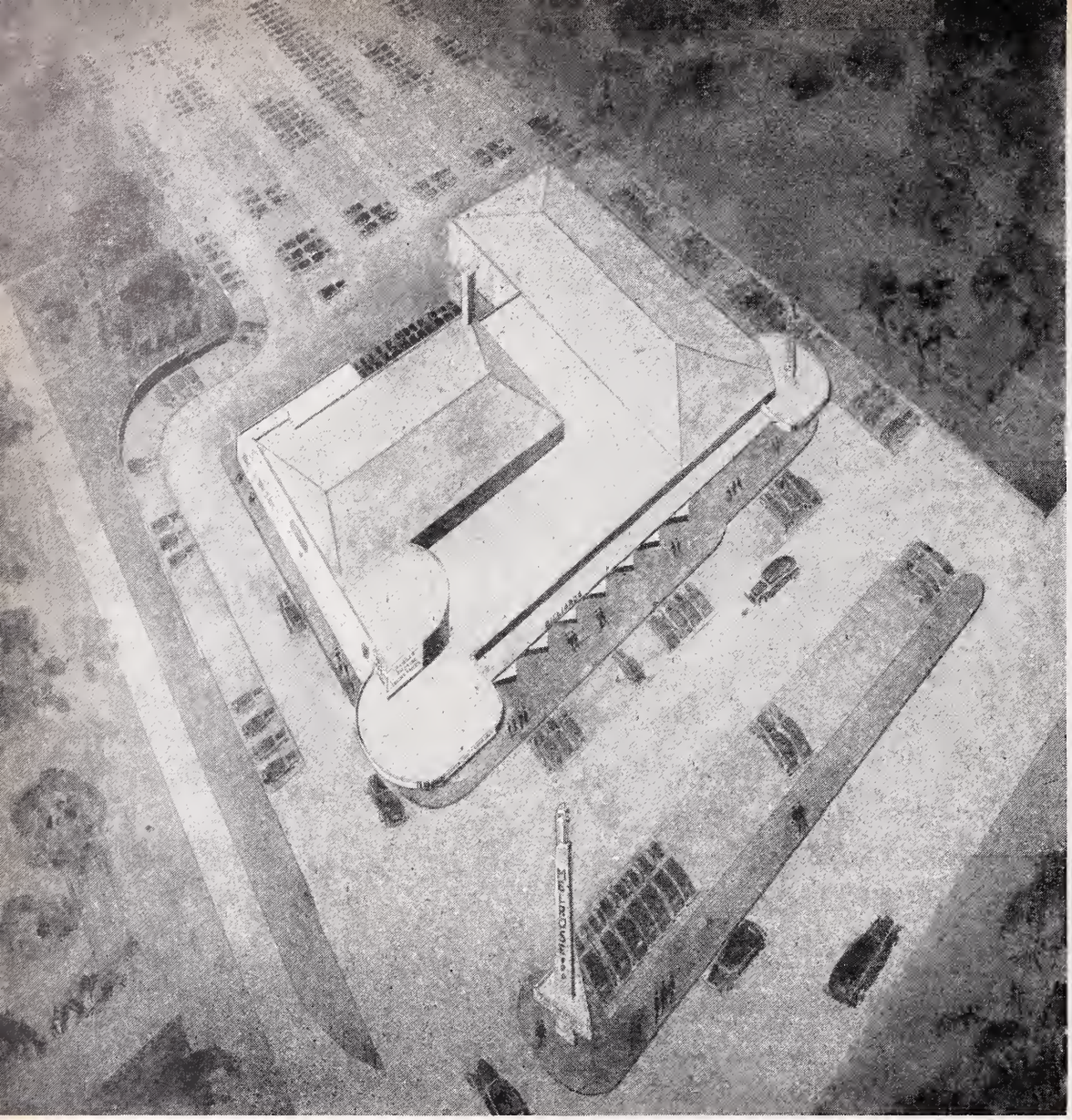


Jack Corgan

A REMODELING PROJECT MEXICAN STYLE

Also from the boards of Mr. Corgan came this example of what can be done in the way of postwar planning to renew the house appeal of older prewar theatres. In this instance, a border-town theatre catering to Mexicans only and showing Mexican pictures exclusively is to be given a new lease on life through modernization. Inset compared with sketch will show extent of remodeling and the Latin-American atmosphere is retained without loss to modernity in design. This perspective presented in The Modern Theatre, issue of December 2, 1944.





THEATRE BOWLING BILLIARDS RESTAURANT BOYS' CLUB

A COMPLETED PROJECT

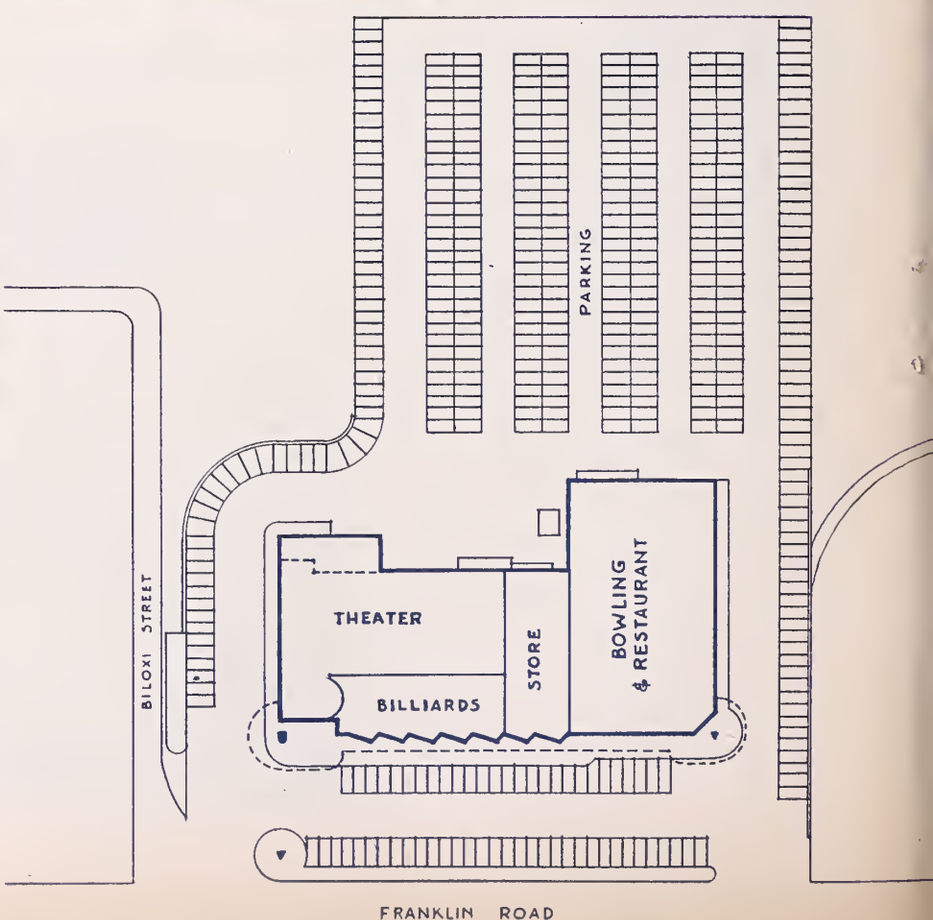
by **MARR & HOLMAN,** Architects

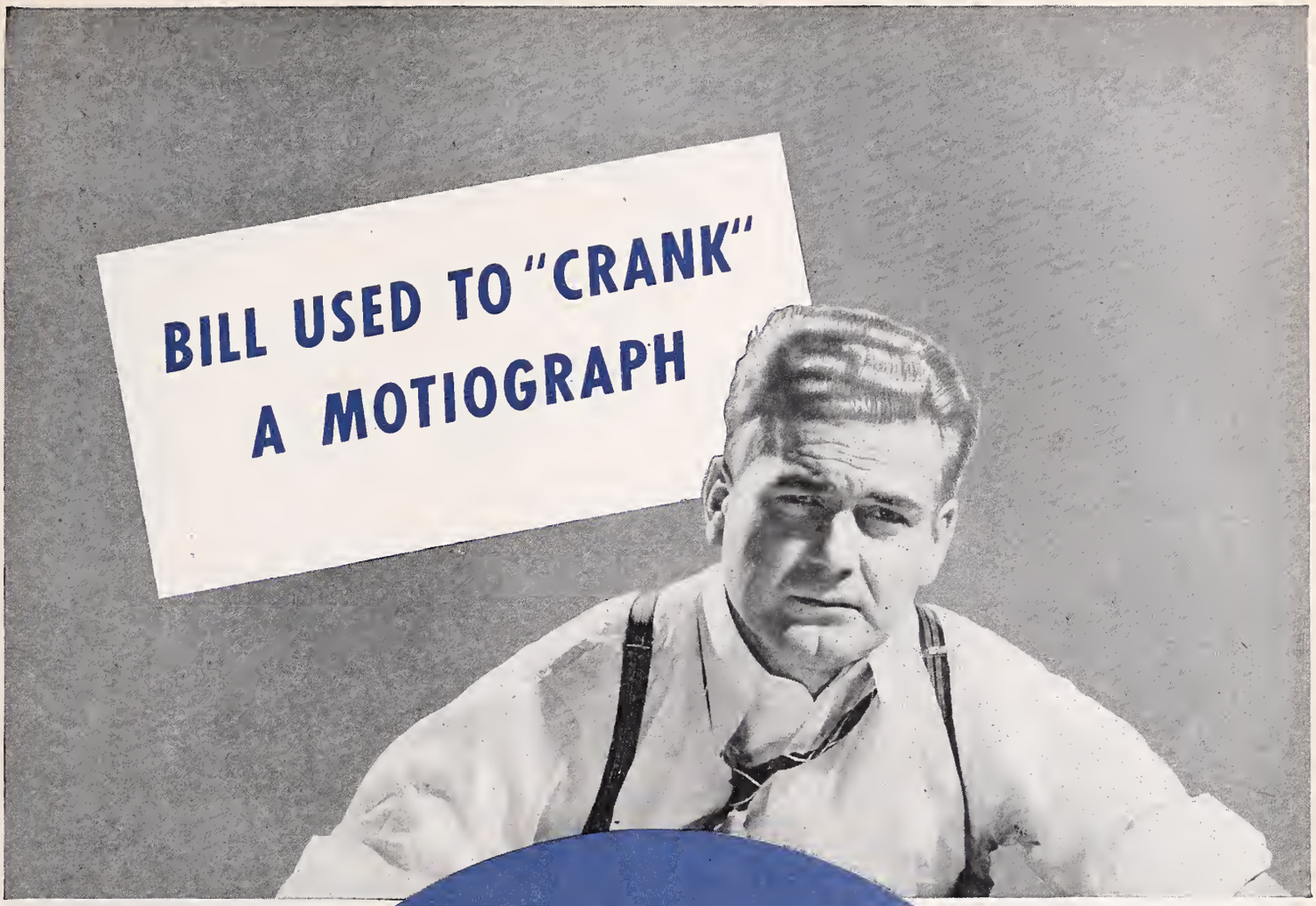


Jos. G. Holman

Conceived and planned just prior to the advent of the war, the Melrose Amusement-Recreation Center at Nashville, Tennessee, is a typical example of multiple-enterprise theatre planning for the postwar era. Although only partially completed because of material restrictions, the Melrose plant was opened for business in July, 1942, and has since confirmed the good foresight and judgment of its owners, Crescent Amusement Company of Nashville, who have several other projects of the same type under consideration or ready for construction when priorities are removed. The combination embodies besides a 1,200-seat modern theatre, a billiard lounge, bowling room and restaurant, and a recreation club room in the basement area for teen-age boys, all operated under theatre management.

The Melrose Amusement-Recreation Center, a completed project, was described and illustrated in The Modern Theatre section of BOXOFFICE, issue of October 7, 1944.





"It was shortly after the turn of the century that I first became acquainted with Motiograph projectors. In fact, it was the Model 1-A that I met up with, really the first high-grade projector that theatres could buy. My guess is that it could give a good account of itself even today.

"I cranked thousands of reels through that machine. Those projectors never whimpered and never fell down on the job. To me a Motiograph means keeping a picture on the screen, and that's the important thing to any manager or projectionist.

"Today I've got two of the sweetest projectors ever built. They're Model K, and you know what that means. But I understand that even this job is to be topped shortly; that Motiograph is to have a brand-new postwar projector that will have more improvements on it than any projector since 1896, and a Mirrophonic sound system that will give a more natural and life-like performance than any we've ever heard. That's saying a lot, but if Motiograph says it's so, well it's so.

"There's just one fellow I'd like to meet up with and that's the bird who says he ever wore out a Motiograph or that one ever gave him any trouble."

To all of which we say, "*Amen!*"

"Since 1896" MOTIOGRAPH 4431 W. LAKE ST. CHICAGO 24, ILL.

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They aren't fussy if pictures are fuzzy due to a soiled screen. But patrons who are NOT "blinded" by love DO CARE if the projection is poor. They want to see the pictures—*brilliant* and *clear*.

To please *everyone*, your screen should be checked often. It accumulates dust and dirt so gradually that those who see it every day do not always notice the loss of brilliancy. . . . Play safe! Have your Da-Lite dealer make a comparative test. If your screen is soiled, replace it with a new Da-Lite Screen—white, silver or glass-beaded. Ask your dealer to examine your screen today!

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A Multiple-Purpose PROJECT IN THE Architectural Stage

designed by **MICHAEL J. DeANGELIS***

PREFACE. This interesting architectural study by Mr. DeAngelis represents an extension, or further elaboration in more graphic form, of a character analysis of the Postwar Cinema Center as presented in The Modern Theatre section of BOXOFFICE BAROMETER for 1943 (issue of February 27, 1943).

In that issue, it may be recalled, we followed through on our previous presentation of "The Over-all Pattern for Peacetime Theatre Planning" (edition of 1942) which initially introduced the idea of planning our Theatres of Tomorrow for more than one purpose and without in any manner minimizing the importance of their prime function —motion picture exhibition.

The idea has now progressed from its nebulous stage, through the medium of practical reasoning and discussion to the point where we may at this time more concretely illustrate and describe its physical aspects and potentialities as the solution to one of this industry's most pressing problems, i. e.: How to make modern theatre buildings pay better returns on capital invested.

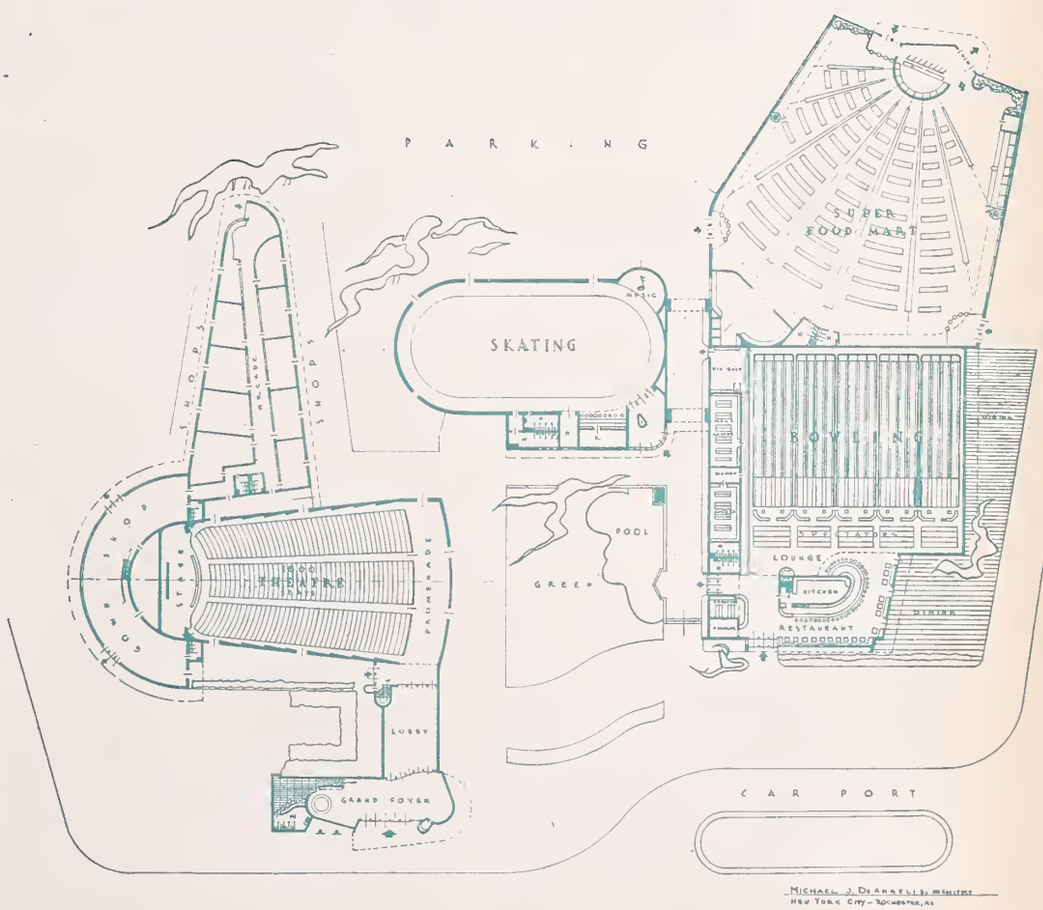
Mr. DeAngelis' ground plot and elevation perspective shown below and on the following pages provide an answer. His study suggests some of the popular attractions to the ever-fluid amusement dollar—kindred and highly profitable supportive enterprises—that may be combined for operation under theatre management.

Integration of design and structure (1) materially reduces initial construction cost, (2) relieves the overhead of operation, and (3) greatly enlarges the scope of all-family patronage and regularity of attendance.

Our "Theatre of Tomorrow" thus passes from fancy into fact with this presentation of another interesting example of what is already planned for earliest possible postwar construction. —The Editor.

*Theatre Architect; member Advisory Staff of The Modern Theatre Planning Institute.

The eight principal features of this Multiple-Enterprise Project—theatre, skating, bowling, restaurant, food mart, parking areas and landscape treatment—are indicated in their strategic arrangement by this ground plot. A further and more detailed description is given on the following pages.





SHOPS MOTION PICTURES

Allied for Profit and a Greater Public Service

IN THIS visualization of one of his several postwar theatre projects, Mr. DeAngelis obviously has not allowed his creative imagination to take meteoric flight into the futuristic realms of impracticability. No fanciful design curlycues, nor structurally impossible or uneconomic provisions are indicated in this very practical rendering of a multi-purpose community center building development in which the motion picture theatre is the predominant attraction factor.

Unification of the theatre portion with kindred entertainment facilities, participation sports and recreations, food marts, smart shopping places and plenty of parking space, into a completely integrated unit for public service is the feature of this plan. Each segment of the group is highly functional in design and strategically situated for convenience of access to vehicular as well as pedestrian traffic.

The entire structural formula is founded quite obviously on a thorough study of what the general public wants in the way of environment for entertainment, recreation, healthful exercise and social communion during its allotted time for pleasure. None of the purposeful facilities provided is new and untried. All are known to be profitable enterprises. Their practical alliance makes an interesting study for theatre men.

At first glance, the architectural rendering reproduced above will strike the fancy of the experienced motion picture exhibitor for its simplicity of design. In fact, the drawing might well be mistaken for a photographic reproduction of the finished project.

Description

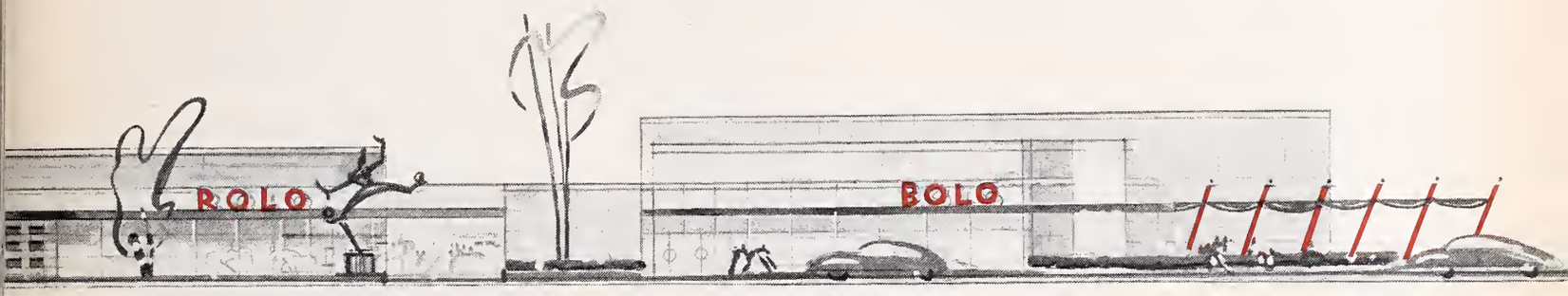
THE THEATRE portion, dominant attraction medium of the group, has two main entrances; one through the grand foyer and lobby and the other alongside the theatre leading directly into the promenade area at the rear of the auditorium. The auditorium will seat 1,600 persons.

The theatre's front will be of the extremely functional type, embodying the use of those modern materials and design motives for magnetic outdoor advertising display best suited to the locale of the project. The design of the boxoffice, which serves both entrances, is unique. In construction, it will have a top similar to the turret of an aeroplane, made entirely of unbreakable glass.

The ladies' lounge, toilets and powder room are reached directly from the grand foyer. Stairs also lead from the foyer to the second floor where a nursery room for children is provided.

The men's lounge, projection room, offices and equipment room on the second floor at the rear of the auditorium are reached by a stairway leading from the promenade. The glassed-in foyer and lobby permit patrons to view a beautifully landscaped environment including a flower garden and shrubbery upon entrance to and exit from the theatre.

THE SKATING RINK has a theatre-type lobby entrance with soda fountain, kitchen, manager's office, men's



SKATING BOWLING DINING

and women's restrooms and lockers. A circular alcove at the corner opposite the entrance is provided for orchestra or automatic musical instruments. A scenic garden pool, convertible to natural outdoor ice skating in winter, is located adjacent to the rink.

THE BOWLING DEPARTMENT is designed to be entirely different from the customary bowling alley plan. The entire wall on the street side of this building is of glass and the performance of bowlers is visible from the restaurant and outdoor dining terrace as well as from the street. A loud-speaker system in the restaurant will announce to patrons the availability of alleys. Names registered for bowling time will be called. The approach to the clothes and equipment lockers is easily accessible without disturbance to other patrons. The pin boys' room is located in the rear of the lanes and they will have their own toilets and locker rooms.

THE RESTAURANT, directly connected with the bowling section, is designed to cater to the eating habits of the entire community and particularly to those who participate in the various recreational activities provided.

THE SUPER MARKET is designed to eliminate waste of time and effort in the selection and purchase of foodstuffs. Upon entrance, the patron may select her provisions, a clerk at each conveyor marks the customer's name and the price on the order, which is sent by conveyor to the cashiers and packers at a central point. Here the customer's name or number is called and she pays for and receives her purchases and is sent happily on her way. There are also conveyor slides from the second floor balcony of the building which are used for stock storage. When the display cases are to be restocked, the merchandise is quickly delivered where wanted.

A GOWN SHOP is the featured element of the commercial enterprises. In circular formation at the rear of the theatre's stage, this ladies' fine clothes salon is strategically situated to appeal to the theatre's patrons who may conveniently enter it and view the styles before or after the theatre performance. A group of spaces for other shops in peninsular formation with displays on all sides and an arcade down the center extends gracefully along the street side adjacent to the gown shop. A variety of room sizes for small shops is provided by the flat-iron formation of this annex to the theatre.

PARKING SPACE is amply provided in off-the-street areas and is accessible at all points of the project. A car port for unloading and pick-up of patrons is located conveniently to the theatre and other principal elements of the project.

LANDSCAPING is artistically arranged throughout the group to promote the feeling and effect of outdoor freedom. Trees, shrubbery, a garden pool, flower beds and plenty of green grass contribute greatly to the atmosphere of recreation that prevails throughout the entire group.

That all elements of the project will benefit materially from their planned association is beyond question. Each will share most liberally in the variety of attraction values provided. The theatre section, since it is known to serve as the chief exploitation factor of all community or shopping center planning is in this instance placed in position to control the entertainment and recreational enterprises of the group. The bowling, skating, and dining concessions may well be kept under the control and operation of theatre ownership and management. Thus the customary competitive impasse involved in community or shopping center planning is removed and the potential earning power of the theatre investment is not only assured but greatly expanded in scope to include several other forms of popular amusement and recreation that now run counter to theatre patronage.

LIGHTING

ILLUMINATION FOR ADVERTISING DISPLAY, ATMOSPHERE AND BETTER VISION

Triple Function is Foreseen in Theatre Lighting

LIGHTING of theatres in the postwar era is going to take a third-dimensional quality. In other words, in addition to providing illumination and spectacle, it will also be functional in providing decoration. Such advances have been made in lighting during the past five years—most of them war years—that it is almost impossible to delineate them without exaggeration of the effect they will have upon future application to theatres.

Lighting for illumination, of course, has been stressed in that science's application to war production. The strides made in providing more and better light economically and to the betterment of vision have been rapid and large in scope. It may be said that war production itself could not have been so swift and efficient were it not for the good illumination that has been created for the plants and factories.

Lighting Effects

Illumination, naturally, comes first in the consideration of lighting and lamp manufacturers. Yet, it is closely followed by the other dimensions, spectacle and decoration, in their studies and researches. These latter, of course, have been dormant except in the minds and on the drafting boards of lighting engineers and scientists for a number of years now. However, in those fertile minds and in their studies are the future lighting attainments for our theatres.

New lighting effects will be attainable which have only been imagined heretofore. Within the past six months, for example, this publication has been privileged to announce a number of the things to come in lighting, which, lest they may have been overlooked, we deem important enough to reiterate here.

Leading lamp manufacturers have been busy on new type fluorescent lamps for introduction to the public immediately after the war. They are designed to meet new lighting needs which have existed heretofore or which may result from new accomplishments in postwar building and decorative design.

One new development is a circular tube which will be highly adaptable to portable lamps and in many types of ceiling and wall fixtures. It will fill a long-felt need and provide novelty appeal and is particularly welcomed by designers who will achieve brilliant effects by using the new tubes in varying sizes or in combination with ordinary types of incandescent lamps.

Another development is a longer, slenderer tube only three-quarters of an inch thick, which will find perfect application to advertising and display techniques. It will be useful also in providing long lines of continuous light as accent for architectural design. The new tube is three feet longer than the largest fluorescent lamp now available and it will be found highly adaptable to many specialized types of lighting.

Also recently announced, but more in the realm of nebulous dream achievements are lamps lighted electronically and with no electric wiring connections. They have been demonstrated and found spectacular and intriguing. Whether they will find practical use in the future is yet to be seen. But one thing is certain—if demonstration of this new development to the public is contemplated, our theatres will be an ideal proving and testing laboratory.

Fluorescent First

From all present appearances, it would seem that fluorescent lighting in its several forms, hot and cold cathode, will be the coming thing in postwar illumination. However, this does not mean that the old reliable and always strikingly brilliant incandescent lamps will not be used also, and profusely. In the field of lighting, there is always room for improvement yet the older light sources do not necessarily lose prestige as a result.

More and better lighting merely means that developments are added to the line and this almost magical science seems always to have a few more tricks up its sleeve. Another inevitable product of lighting development is that economy in illumination seems to go hand-in-hand with progress. Over the years, lighting has become progressively cheaper as it has become better.

In the realm of the spectacular and decorative qualities of postwar lighting will be further development and use of "black light," that most magic of eye-catchers. Fluorescent paints and ultra-violet lights have been combined to create wonderful and awe-inspiring effects. In all theatres where they have been used, and we can be proud that theatres were among the first to utilize this decorative treatment, they have proved to be an item of unusual novelty appeal yet no fly-by-night fad in interior decoration.

Artists Approve

Architectural and decorative designers are enthusiastic about effects to be obtained in the future through improved and newly developed lighting sources. More and more, illumination is becoming a most important element to be wielded artistically

(Continued on page 43)

MAINTENANCE

MEMOS FOR IMPROVEMENT OF EXTERIOR AND INTERIOR ILLUMINATION EFFECTS.

1. Inspect signs and marquee for appearance and safety. Repaint to prevent rust and corrosion.
2. Clean all neon tubes and Mazda lamps, replacing burned-out lamps or tubes. Change color of lamps for renewed interest.
3. Thoroughly clean all exterior and interior display cases or illuminated frames with each change of display. Glass should be sparkling and lamps at their most brilliant.
4. Check lighting of boxoffice so that it may be a point of eye interest and invitation.
5. Have lobby brightly lighted so that the transition from front to interior will not be noticeably dimmed out.
6. If cove lighting is used, clean and repaint all coves and reflecting surfaces. This along with cleaning and replacement of lamps will increase light level immensely.
7. Interior decorative lighting fixtures should be cleaned often to remove dust accumulations. If metal, they should be polished frequently; if glass, they should be washed often.
8. Fluorescent lighting should be checked for efficient operation.
9. Change lighting color scheme with change of season for atmosphere and added interest.
10. Inspect all directional and advertising signs to see that they are operating properly and are completely visible.



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DECORATING

THE ARTISTIC SIDE OF ARCHITECTURE AS APPLIED TO THEATRE DECORATION

Current Traits and Trends in Theatre Decoration

by **HANNS R. TEICHERT***



WHAT have been the traits and tendencies of theatre decoration for the past year? Has the war blocked all creativeness? Has there been a progressive spirit in this field in spite of limited facilities, labor and supplies? What are the directions in which theatre decoration is pointed?

These are questions that come up frequently in the industry and it might be well to devote this article to answering some of them and attempting an estimate of what has been accomplished in regard to them during this last year—and a look at what may lie ahead.

Color Changes

Perhaps the most noticeable feature of this year's theatre decorations has been the purposeful and strong use of color. This may not seem like such a noteworthy innovation at first thought, unless one remembers the days when our most costly and impressive houses were distinguished mainly by their use of sepia and sienna and umber stretches of walls. Or perhaps they were enlivened by so-called polychroming, which was the use of several colors in such close juxtaposition that they blended visually into practically the same effect as a neutral tan. Compared to these treatments we have come a long way in the use of color.

Large areas are now treated in solid, vibrant tones that play against other solid areas for the maximum contrast and effect. And these are not the delicate tints that used to prevail, but weighty, dynamic tones that are sure of their purposes and results.

Perhaps this new use of color is born of a wartime need. A psychological longing for color and its suggestive warmth and radiance as a reaction to the gray and grim machinery and routine of war. Perhaps after three years of wartime living with its depressive atmosphere, people have sought to compensate and feed their emotions in their homes and places of entertainment with servings of color, strong and satisfying, as they have found need for music, reading and movies in ever-growing measure.

Besides this outstanding use of color for its own sake, another trend of decoration this year has been the business of "redecorating with color." Inasmuch as extensive remodelings were taboo for the duration, but maintenance and sanitation had to be considered, the use of paint alone to remodel theatres became extensive to a hitherto unheard of degree.

Paintenance Pronounced

Every type of house in need of painting was fitted to some formula within the use of paint alone that gave it an air of "here and now" instead of "yesteryear." Many of these theatres were given more than just freshness and cleanness in their interiors. The very restrictions called forth such imagination and verve that the effects were more than had ever been attained before with just the use of color and no major architectural changes. Yankee ingenuity scored again!

The progressive spirit in the field of theatre decoration has shown itself to be still potent in spite of all necessary war restrictions by the creative strength of its designing as well as its use of color. Steadily there is developing a surer taste and feeling for simplicity that speaks well for the era ahead.

It reminds one of the purest periods of Greek, Roman and Renaissance styles, when all encumbering decorative impedimenta was cast aside and the essence of line and form was sought for a truer beauty. Such a period of decoration seems ahead of us now, only in the modern American idiom—clean of line, simple in conception, true of color, and beautiful in the perfection of its function.

Modern theatre decoration is in line with this gradual and general artistic growth. In fact, through the very scenes shown on its screens, modern theatre decoration has much to be proud of as an educative force. Many movie sets are among the modern world's most effective examples of good taste in decorative arts, and the interiors of many of our theatres also are in the vanguard of national taste. War has not stultified nor channelled any of this talent;

*Theatre Decorative Specialist; consultant to The Modern Theatre Planning Institute.

MAINTENANCE

THINGS TO DO TO PRESERVE INTERIOR DECORATIVE BEAUTY OR IMPROVE IT.

1. General good housekeeping is the primary rule of preserving decorative beauty. Thorough cleaning and dust removal will go a long way toward keeping original attraction.
2. Check general appearance and appeal of lobby. It should be light in both illumination and decor. Clean or repaint wall surfaces and entrance doors often.
3. Check appearance of the foyer. Its furnishings should be cleaned or slip-covered if dilapidated and uninviting. This is the theatre's living room—make it hospitable. Redecoration of this area should be more frequent than any other.
4. Rest rooms must be immaculate. Check condition of walls, draperies, floors, lighting and ventilation, as well as furniture and fixtures. Walls should be repainted yearly as a sanitary measure.
5. Have rest rooms policed hourly when theatre is in operation. Remove markings on walls, such as lipstick or outright signs of vandalism daily, with an approved paint cleaner.
6. Color scheme of the auditorium should be checked critically for improvement through repainting or a change in illumination.
7. Auditorium draperies should be cleaned thoroughly or remodeled if portions are worn or faded.
8. Attempt to achieve a more modern, streamlined appearance by removal of unnecessary ornamentation. Remodel with paint.

it has merely challenged it to greater efforts and hence to greater achievements.

New Developments

There is also in this field, as in others of a techincal nature, a great anticipation of what the future holds after the war in technological improvements. There is much preliminary study on how to make the best use of improved paint formulae, new special-purpose paints, wall-coverings of textile, paper and plastic that are revolutionary in concept and purpose. but yet a part of the American plan of change, improvement and progress.

The innovation of "black light" and fluorescent paint that seemed so startingly novel will become rudimentary indeed compared to many of the inventions and improvements now being used for war purposes, but soon to be released for the softer uses of humanity. These technological advances will not work to clutter the acquired taste of simplicity, but they will operate within the framework and behind the scenes, as it were, of the decorative whole to make it even more practical, permanent and satisfyingly functional.

Not being soothsayers, we have no more idea than the next one as to how long we are going to go on stretching ideas, materials, labor and will-power to keep theatre interiors "on the grow." Not that our problems are any more complex than the next fellow's; but like him, we just know that we'll go right on giving our best thought and effort however long it may be.

Obviously, that means working closer with and keeping abreast of the developments in the allied fields of lighting, materials and equipment of all kinds. Through this method already a better correlation between the services has evolved to the benefit of a complete and functional theatre interior. With each one understanding the others' problems a little more and helping to supply the deficiencies that war creates wherever possible, this mutual cooperation is not going to become less with time, but rather more. There will be an especial interrelation between the fields of lighting and decoration that will do much to advance the work and accomplishments of both.

There must be some looking back for the understanding and satisfaction gleaned from handicaps overcome; but more looking forward to the job yet to be done. The big haul is still ahead.

Repainting is a sanitary measure of the first order. Theatre interiors will be infinitely more hygienic after the application of a new coat of paint—besides being more attractive to the eye.

ADVISORY SERVICE

As Decorative Consultant to The MODERN THEATRE section, Hanns R. Teichert will be glad to correspond with any of our readers who may wish information and advice on decorating procedure. All such inquiries will be given prompt attention. Address your inquiry to The MODERN THEATRE, 322 S. Michigan Avenue, Chicago, Ill. It will be immediately referred to Mr. Teichert for analysis and advice, without obligation.



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FLOOR COVERINGS

A DEPARTMENT FOR THE DISCUSSION OF PROVISIONS FOR HOUSE APPEAL UNDERFOOT

Carpet Supply Situation Now Static But Most Promising

WHEN you ask the carpet people what's to come in postwar floor coverings for theatres, they're inclined to be a bit tongue-in-cheeky. But there is a hint that "we have some knockout designs on the drafting boards." The carpet mill situation, they tell us, is very similar to the wartime category of automobile manufacturers.

Like the car manufacturers, the carpet people are engrossed in war production and are doing a wonderful job. They have little time for postwar thought but like all of us they're anxious to get back to civilian production. So anxious, in fact, that they predict they'll be putting 1942 carpet patterns back into production almost immediately upon cessation of hostilities.

Knockouts to Come

They will give us prewar, or very similar, carpet patterns and fabrics in the immediate postwar period—and the "knockouts" will be something for the unpredictable future. This will be a boon for replacement of floor coverings in already existent theatres in which present carpeting has become progressively more threadbare. Yet, undoubtedly, some of the new 194V patterns will be ready for our 194V theatres.

In explanation of the predicament, if indeed it can be termed such, one spokesman reminds us that most of the loom equipment in the carpet industry has been and is now on duck and blankets for war production. In addition to the tie-up of equipment, the industry has been acutely handicapped by a very severe shortage of wools. What limited carpet production that has been effected in the war years has been for the domestic field and not for present or future contract patterns.

The velvet looms, which always have contributed the greater share of contract work, are entirely out of commission insofar as carpet production is concerned. All of these looms are at work on duck, and the printing drums have been torn down temporarily.

But like the automobile manufacturers, the carpet industry expects to effect a speedy reconversion and to have satisfactory products ready within a short time A. V. The demand will be great for new carpet and for replacements. In the theatre field alone, it is estimated that nearly every house now in operation will require some if not complete replacement within a year or so after peace returns.

In the sphere of other floor surfacing materials, the situation is somewhat similar. War production has occupied their producers also during the past several years to the exclusion of all else; but they are now thinking of the future in a down-to-earth manner. Improvements have come in many flooring products as a result of manufacturing to the rigid specifications demanded for war products. These, of course, will be transferred to future civilian products.

Heavy Demand Predicted

Looking forward on our own side of the situation, it would appear that theatres of the future are going to require a great deal more of many varieties of floorings and floor coverings. Aside from the present theatres, which utilize carpet over most of the floor area with perhaps terrazzo, tile and resilient floorings used in increased quantities also, there are new theatres in the design stage which will require even more in both quantity and quality.

For example, the Multiple-Enterprise Theatre Projects now in planning are going to need carpet in many of their facets of service to the public. The theatre itself will require carpet in the usual sense for beauty and luxury of appearance, acoustic considerations and for several added attractions which nearly all postwar theatres will have —such as augmented gathering places, club-rooms, refreshment rooms and so forth.

In other parts of the Multiple-Enterprise Projects, carpet will be needed also. For instance, it is a truly functional material for the floors of billiard lounges, lobbies of bowling alleys, restaurants and so forth. Yet, resilient and hard-surfaced floorings also will be necessary in these added attractions. For example, heavy duty resilient flooring will be most adaptable to the area for players and spectators in back of the bowling alleys. Further adaptations are limited only by the imagination.

That there will be an increased demand for floor coverings and flooring materials of all types in theatres during the postwar period is highly evident. The demand undoubtedly will exceed the supply for some time. But reconversion in this important industry should not take overlong inasmuch as most of its equipment has been in use for war production and there is merely the matter of securing adequate supplies of raw materials with which to work.

Undoubtedly also that factor will be overcome with a minimum of time and trouble. When production for war has ended, the raw material supply situation will resolve itself into the old channels, differing only in the greater amounts of quality raw prod-

(Continued on page 43)

MAINTENANCE

CARDINAL RULES APPLYING TO THE CONSERVATION OF FLOOR COVERINGS.

1. Remove gritty dirt from carpets by daily use of a good vacuum cleaner.
2. Use a dry cleaning powder to renew color and beauty to carpet every few months. The shampoo method of cleaning carpet may be recommended if care is taken to allow thorough drying time. Expert handling is necessary and professional treatment is preferred.
3. Remove spilled materials from carpet or other floor coverings immediately. Use solvents for oily or greasy materials; water for water-soluble materials, blotting the pile dry when through.
4. Avoid carpet spot wear-outs. Protect heavily trafficked areas with smaller rugs or mats.
5. When carpet starts showing wear, it may be possible to shift it. Strips from less travelled areas may be used for replacement and wear can thus be more evenly distributed over an entire carpeted area.
6. Stair carpet should be shifted to bring wear onto unused portions. This can be done several times in the lifetime of a stair carpet installation.
7. Inspect and clean rubber mats. Soap and water is the only recommended cleaning agent; strong cleaning solutions have a deteriorating effect on rubber. Clean floor underneath mats thoroughly and have completely dry before replacing mats.
8. Wash hard-surfaced floors, such as tile and terrazzo daily.
9. Resilient floors, if carefully maintained and wax polished, require only daily dusting. Waxing should be renewed when the gloss finish shows wearing away and footprints.



Beauty

Affinity

Economy . . . by Bigelow Carpet Counsel





CARPET FOR THE MERCURY THEATRE, DETROIT, MICH., BY BIGELOW CARPET COUNSEL

BEAUTY... for your after-the-war carpet installations will be found in new Bigelow patterns and colors.

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ECONOMY... Carpet Counsel saves your money in the planning stage—at no extra cost per square yard.





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AIR CONDITIONING

DEVOTED TO A BETTER UNDERSTANDING OF TEMPERATURE CONTROL IN THEATRES

Theatres Exploit the Advantages of Temperature Control

OUR extensive quest for evidence of "What's New in Air Conditioning" development for the present consideration of postwar theatre planners met with the usual courteous response that "It's a bit too early to even discuss such things."

Which, of course, is a very satisfactory explanation of the situation confronting most manufacturers of durable goods at this time. They're still much too busy with war work to tackle any technical changes in product design or manufacture, although it is likely that all may have something new in mind.

Sees Enlarged Demand

In point of the importance air conditioning will have in our postwar theatres and the effect of such installations on the further progress of that science, Mr. A. C. Buensod, of Buensod-Stacey, Inc., New York air conditioning engineers and contractors, expressed the following views:

"I am very much convinced that the field of air conditioning will be greatly enlarged for theatre installations in the immediate period after hostilities are ended and equipment and materials again become available.

"The theatre industry in the early 20s was progressive and really introduced to the public the value of air conditioning. During the years since, public acceptance has created a demand for air conditioning which has included retail and department stores, office buildings, and, in the war period, many of the industrial factories of necessity have been equipped for mass production and have utilized air conditioning as one of the tools for greater efficiency in their use of labor.

"This means that many people have been exposed to the advantages and the comforts of air conditioning and we feel that the progressive theatre operator will heed this demand from the public by utilizing it to the fullest extent in both small and large houses.

"The principles of air conditioning have not changed; but in the years since the early pioneering installations there has naturally been an improvement in the equipment available, particularly in sizes of refrigerating machines which are suitable for any size of theatre.

Prewar Products

"We now have for the large capacity house the centrifugal type of refrigerating equipment for chilling water, which has proved to be acceptable after 15 to 20 years' operation in the pioneer houses. We also have many types of small reciprocating compressors of moderate capacity for use in the small size houses. These machines use Freon-12 and can be had in single installation types or in many cases packaged units have been installed in some of the small houses and have rendered good service.

We also have small centrifugal types of water chillers which are hermetically sealed and with tonnage capacities suitable for the smaller theatre now in demand. This means that the theatre designer has a wide choice in the selection of equipment which is suitable in a coordinated air conditioning design to give the comfort results for the patron of the theatre.

"The theatre operator is interested in having a system that can be maintained easily and is as trouble-proof as possible with full automatic control so that the attendant troubles from lack of qualified operators are thereby greatly minimized. The air circulating system must be complete and primarily provide for ventilation of the theatre at all seasons of the year for the patrons in order to create healthful conditions. This air circulation is tempered by some source of heat in the winter months and, in the spring and fall, provisions made for all outdoor circulation of air in order to provide the economy by not requiring the use of the refrigerating system until such time as the summer season requires the reduction of both the temperature and the humidity of the air in order to maintain proper conditions within the theatre."

The situation appears to be that systems available in the late prewar period when properly selected and engineered in installation will be quite adequate for all theatre use in the postwar period. The present problem is to make them obtainable as quickly as possible.

Equipment Available

Asked for a statement on the availability of air conditioning equipment for theatre use and how it may be anticipated and included in present plans for postwar theatres, Mr. B. P. Edelman, Sales Manager of United States Air Conditioning Corporation, gave us the following answer:

"Briefly summarizing the equipment that will be available and which, as a matter of fact, now is available on accepted ratings under existing War Production Board regulations, we submit the following:

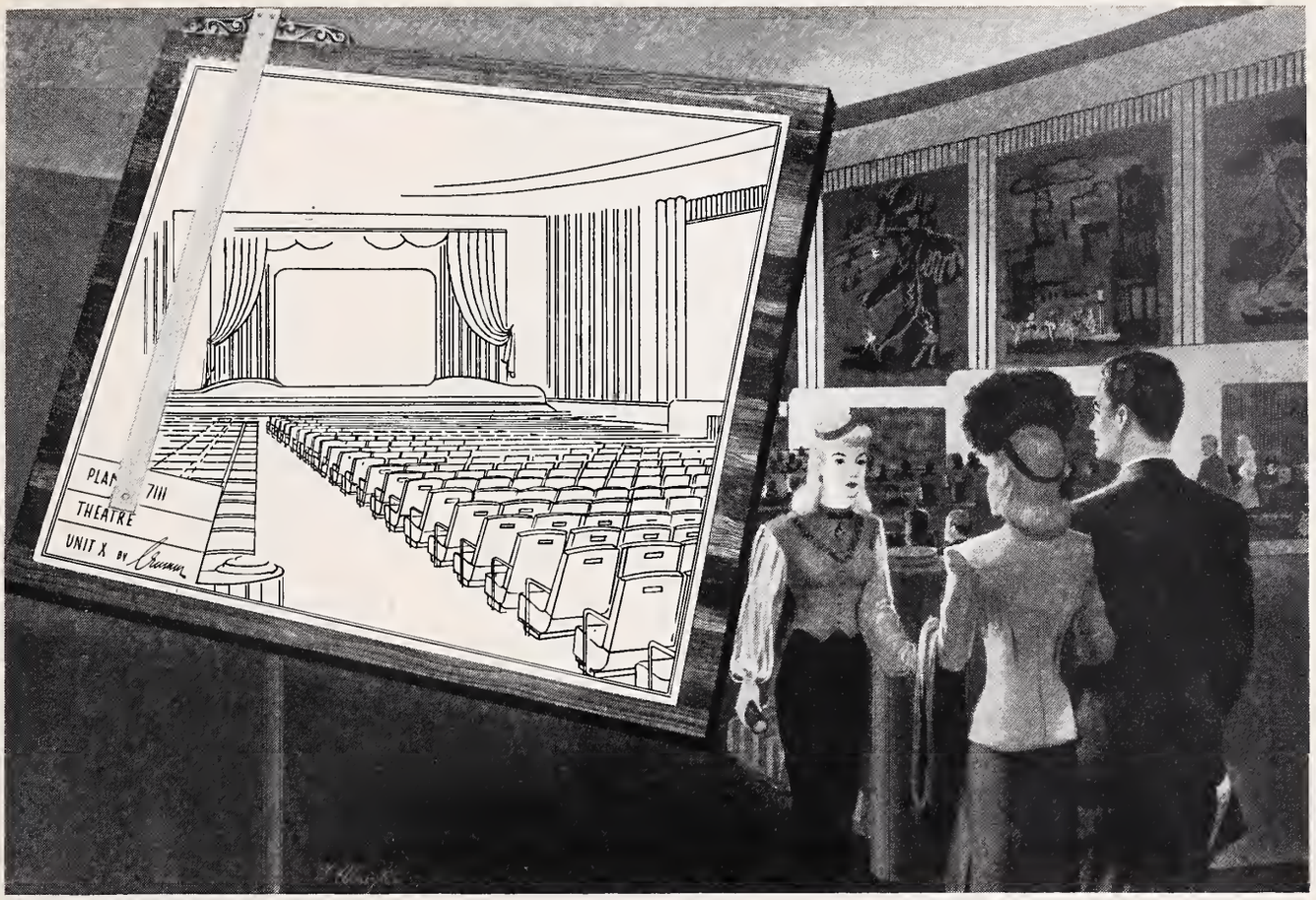
"Centrifugal blowers in all sizes, for ventilating and for comfort cooling of auditoriums. This includes blowers to be used alone for plain air ventilation, and blowers

(Continued on page 38)

MAINTENANCE

MEASURES TO INSURE LONGEVITY AND EFFFICIENCY DESPITE RESTRICTIONS.

1. Cooling equipment should be cleaned and replacements made at close of season. Cover up equipment not used for ventilation with tarpaulins.
2. Heating equipment should be cleaned and inspected at close of season. Thorough inspection also should be made of bricking, boiler, stacks, valves, cutoffs, and stoker or oil burner.
3. Motors should be cleaned and inspected daily and oiled when needed. An electrician should test all running loads every three months.
4. Clean equipment room and paint when necessary to keep down dust.
5. Check all safety devices for proper working order.
6. Check all controls for accuracy.
7. Remove dirt and excess oil from all equipment.
8. Paint equipment to prevent corrosion or deterioration of the metal.
9. During peak operation (extreme temperatures of winter or summer) check equipment in use more often—at least once a week—in order that it may not be subjected to excessive strain in any of its parts.
10. Operate air conditioning equipment—heating or cooling—at slightly more moderate temperatures. The slightly higher temperature in summer, or lower in winter, will hardly be noticeable yet it will save the equipment immeasurably.



Tomorrow's Added Attraction

is on Architects' Drawing Boards Today

Tomorrow's movie-goers will choose the theatres that offer Modern Air Conditioning as an added attraction to good entertainment. They want comfort, so that their enjoyment of the performance will be complete.

The theatre business was among the first to recognize the patron-pulling power of air conditioning. Thousands of theatres have been air-conditioned. The owners of a large percentage of these recognize the need for modernization of their systems. The owners of thousands of others, who lack air conditioning, recognize its business essentiality. That's why most theatre postwar plans include Modern Air Conditioning.

Modern Air Conditioning means Westinghouse—and its years of pioneering research and engineering experience.

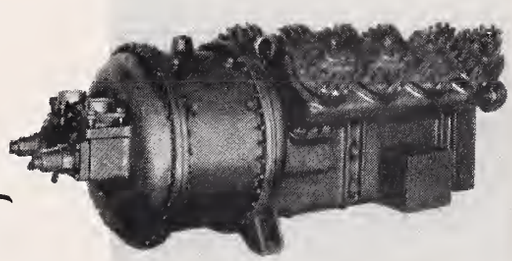
For essential war uses in factories, hospitals, airports, military bases, etc., Westinghouse Air Conditioning and Industrial Refrigeration Equipment is available today.

For executives, architects and engineers now planning postwar building and modernizing, dependable data and competent application engineering assistance are ready.

Phone your nearest Westinghouse office, or write on your letterhead to Westinghouse Electric Elevator Company, 150 Pacific Avenue, Jersey City 4, New Jersey, for your copy of a new booklet, "How To Plan Your Postwar Air Conditioning Today."

HERMETICALLY-SEALED FOR DEPENDABILITY

Westinghouse pioneered the Hermetically-Sealed Compressor. Hermetically-sealed means light weight · small size · low maintenance and operating costs · high efficiency · long life.

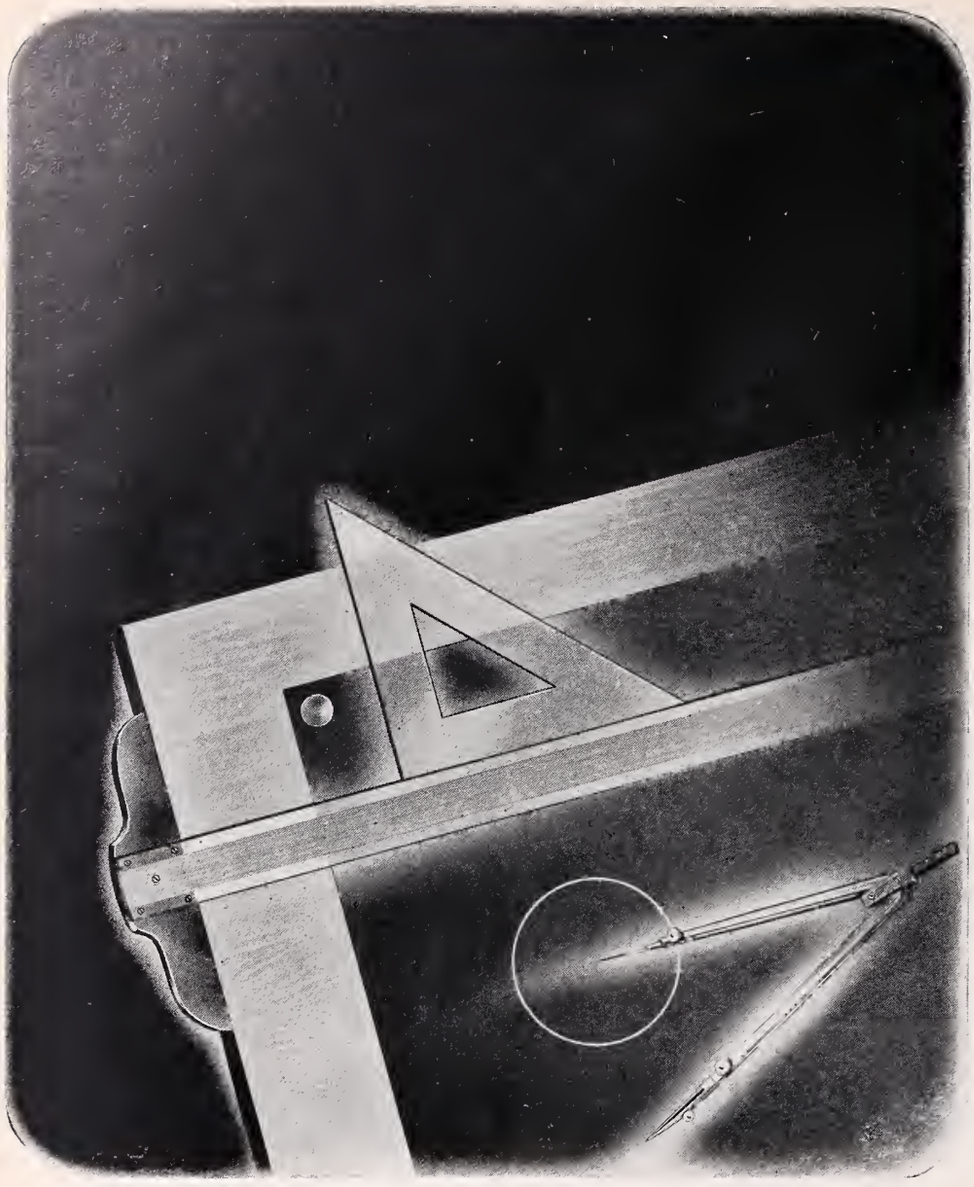


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BLOWERS • COILS • COOLING • SYSTEMS • EXHAUSTERS • FANS • HEATERS • WASHERS • WHEELS

Theatres Exploit the Advantages of Air Conditioning

(Continued from page 36)

which are to be incorporated as a part of a complete refrigeration or air conditioning or evaporative type cooling system.

"Air washers in single stage and double stage arrangements. The single stage type air washer, of which there are two models, is used as a part of a system of evaporative cooling, whereas the double stage air washers are used generally with cold water (55 degrees and below) and with mechanical refrigeration equipment as a dehumidifier and cooling unit.

"Coils for cooling, either with cold water or with mechanical refrigeration. These coils will be of copper construction. Coils for heating with steam or hot water. These coils also are of copper construction and are available and will continue to be available in a large number of sizes.

"Package type (cabinet) evaporative cooling units. These units are available in package form, each unit combining the blower, drive, motor and air washer section completely housed in a metal cabinet. Sizes run up to 10,000 CFM per unit and many installations are arranged with two and more package type units installed as a part of a complete system.

PACKAGED UNITS

"Refrigerated Units: This is the package-type refrigeration system available in sizes up to and including 25-ton capacity, each unit consisting of blower, blower drive and motor; cooling coil and controls; compressor and compressor motor; exaporative condenser. Refrigerated units were first put on the market by our company two years before the war and they have clearly demonstrated that they make it possible for hundreds of theatres to have refrigeration air conditioning when these theatres would otherwise not be able to afford the necessary original investment because of the high cost of equipment and installation. The installation cost of the new refrigerated unit is greatly reduced over that of the conventional type of refrigeration system."

From the foregoing comments, we may safely conclude that the temperature regulation requirements of all our theatres will be met successfully when restrictions are removed. And that they will be met in a manner that will be highly complimentary to theatre operation as well as to the further progress of the air conditioning industries.

MANUFACTURERS

of Air Conditioning Equipment and Temperature Control Devices are invited to file information on their products with The MODERN THEATRE INFORMATION BUREAU, 332 S. Michigan Ave., Chicago 4, Ill.

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It has always been our aim to give theatre men every possible value in projection arc lamps when they bought the

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That we have succeeded is evidenced by the unparalleled service which they continue to render all those so fortunate in their choice.

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CINE' CLINIC

PRACTICAL DISCUSSIONS ON MODERN PROJECTION AND SOUND PRACTICES

Present Outlook on Projection and Sound Reproduction

As we go to press with this review-preview issue of 1944-5, there is not much to report in the way of new product development for early postwar consideration. New product developments, now in the making, are still not ready for disclosure or discussion as we close the forms for this issue.

This much can be told, however: There will be new models of both projection and sound equipment, new lamps, lenses, amplifiers, speakers and other accessories ready for announcement and marketing within a reasonably short time after wartime restrictions on their manufacture are removed. The time, of course, is indefinite.

Sneak Preview

We have had the privilege of inspecting a few of the developments (under guard, of course) and we can assure our readers definitely that the size and shape of things to come will not be radically different from their predecessor models still in service. In this respect, the process of refinement and improvement of prewar models is being worked out on drawing boards and behind closed doors in the factory laboratories. In other words, all "bugs," if any, are being extracted from prewar models of both sound and projection equipment and their kindred accessories.

Among the objects of present projection engineering, research and development are such things as (1) heavier elements for greater life, less frequent repair and adjustment and steadier performance of the screen image projected; (2) improved oiling systems for improved gears and wearing parts; (3) greater foolproofness in operation; (4) easier access to all elements and numerous other improvements and refinements over the models of 1940.

In their preparations to produce and introduce new light sources for better projection, the lamp manufacturers are also busily engaged in development toward the higher intensity range; but they're showing nothing yet and are talking less. However, it is pretty certain that the new lamps when they come will not seriously upset present projection standards; by which is meant that they will readily replace older models under all ordinary conditions.

Optical systems also are the subject of research and development, as is as well the provision of new equipment for electrical current supply and regulation; but there's nothing on the horizon now to indicate that any of the new equipment promised will not fit comfortably into our present projection rooms or those to be planned for our new postwar theatres.

Sound equipment, too, is quietly undergoing a similar process of revision and refinement of elements for better results, and further integration with the projection units is promised with the provision of new models. But here again, no revolutionary changes are to be anticipated.

What's Wanted

During this past year, our "Cine' Clinic" has raised the question of "What Should the Postwar Projector be Like?" on frequent occasions and hundreds of letters have been received from projectionists all over the country outlining their ideas for product improvements. Some of the suggestions, several of which have been outlined by sketches, have been highly practical; many have been more idealistic than attainable, others have been admittedly of the "Rube Goldberg" type; but on the whole these many suggestions have served to bring out and highlight the points at which improvements are needed in the new equipments to come.

The purpose of our monthly clinical discussions since the war put a stop to further equipment production has been to assist manufacturers in their postwar plans by bringing to their attention in this most practical manner the need for improvements and where they may be applied for the satisfaction of the men who operate projection and sound equipment and who are held most responsible for the final result.

Conservation and maintenance too have been subjects of regular treatment in the "Cine' Clinic." Invitations have been consistently tendered to our projectionists to tell us their troubles in connection with the upkeep and caretaking of their irreplaceable equipment. Many valuable suggestions in the form of "Kinks and Gadgets" have been exchanged by members of the craft through the "Clinic" as well as "The Quiz Pot."

The methods by which our men of the projection room have solved their problems have ranged from clever to crude contraptions; but they indicate what a good

(Continued on page 42)

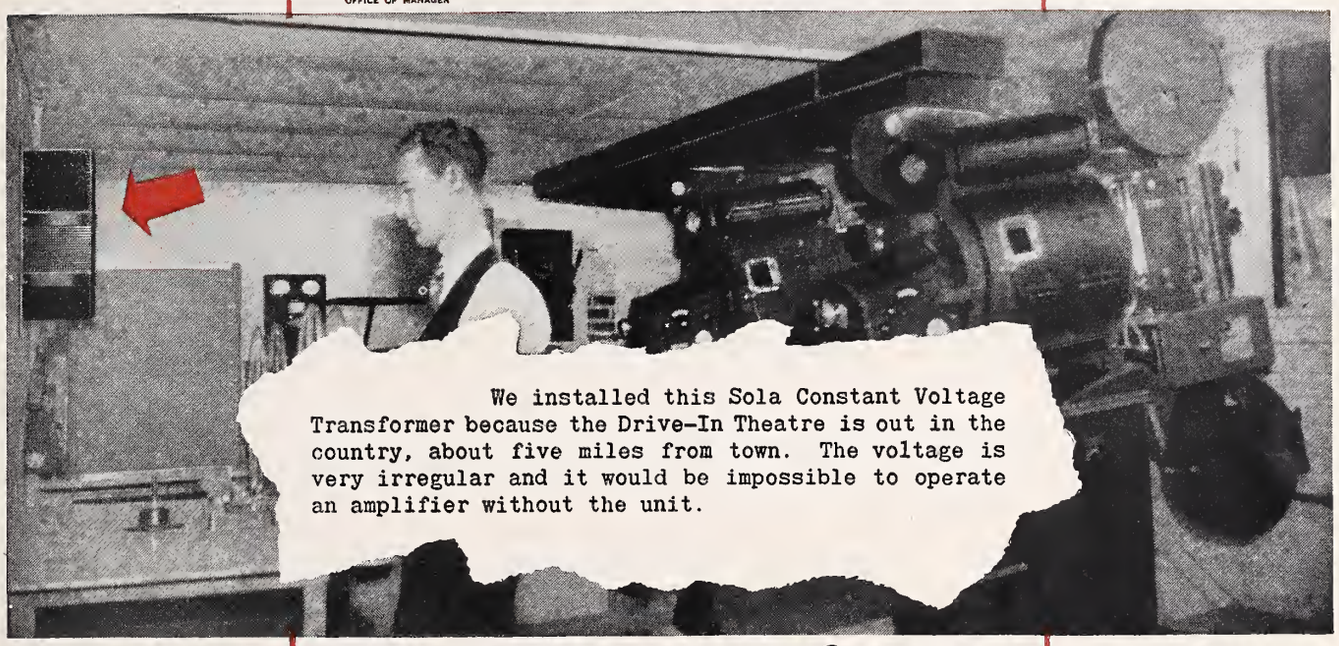
MAINTENANCE

POINTERS ON PROJECTION AND SOUND EQUIPMENT UPKEEP FOR EFFICIENCY.

1. Keep the projection room and all its equipment clean. Dirt and dust on equipment combine with excess oil, grease and air moisture to increase wear and maintenance.
2. Use specified grades and quantities of oil or grease according to the manufacturers' instructions. Equipment that is properly lubricated lasts longer. Never lubricate equipment while in operation.
3. Be sure all switches are pulled when the show is over.
4. Maintain proper adjustments. Improper adjustments will shorten equipment life and increase replacements.
5. Inspect fire shutters frequently for proper operation. Properly operating fire shutters prevent fires and damage to equipment.
6. Be sure that the lamphouse is kept thoroughly clean both inside and outside. Carbon ash, drippings, pittings, etc., should be removed regularly once a day. Reflectors also should be cleaned every day.
7. Clean lenses often and carefully, using only good quality tissue in order to avoid scratching.
8. Dirt on the screen reduces brilliancy and definition of pictures and contributes to poor sound quality. At least once a month remove dust by vibrating the screen and brushing with a soft, long-haired brush. Use a vacuum cleaner occasionally on both front and back of the screen, but only with the proper attachments for screen-cleaning.
9. Try to maintain more cooperation between projection room and manager's office. If repairs or replacements are necessary, they should be provided at once.
10. Regular contract service for projection rooms is a boon in these days of equipment restrictions.

DRIVE-IN THEATRE
INTERSECTION SUMTER AND FORT JACKSON HIGHWAYS
COLUMBIA, SOUTH CAROLINA

OFFICE OF MANAGER



We installed this Sola Constant Voltage Transformer because the Drive-In Theatre is out in the country, about five miles from town. The voltage is very irregular and it would be impossible to operate an amplifier without the unit.

J. K. Robinson

GREATER FIDELITY in sound projection is accomplished with built-in CONSTANT VOLTAGE

Because of the heavy demands for industrial power, stable voltages are practically non-existant on America's power lines.

These fluctuating voltages are noticeable in the operation of anything electrical. But where they affect the greatest part of the American public is in the operation of sound and communication equipment.

Even before Pearl Harbor the Drive-In Theatre of Columbia, South Carolina found it impossible to operate its amplifying system with the irregular voltages available from its power source. Only through the installation of a SOLA Constant Voltage Transformer were they able to correct this situation and deliver an acceptable performance to their public. Many other theatres have followed this example.

The lessons learned before Pearl Harbor, and greatly amplified by the increased tempo of industrial production, will contribute towards the future enjoyment of entertainment and communication facilities.

But SOLA Constant Voltage Transformers are now at war and further improvements in theatre entertainment must wait until the guns are stilled. SOLA Constant Voltage Transformers are figuring prominently in blue prints of the post-war world.

When victory is complete SOLA Constant Voltage Transformers will be available as a built-in part of motion picture and sound projection equipment, they will add to your enjoyment of FM and television, they will transmit your voice with greater clarity to distant parts of the globe, they will guide you safely through the air, and in hundreds of other ways contribute to the usefulness of all things electrical.

Custom-made units can be designed to exact specifications. Standard units are available in capacities from 10VA to 15KVA.

SOLA Constant Voltage Transformers

To Manufacturers:
Built-in voltage control guarantees the voltage called for on your label. Consult our engineers on details of design specifications.
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Transformers for: Constant Voltage • Cold Cathode Lighting • Mercury Lamps • Series Lighting • Fluorescent Lighting • X-Ray Equipment • Luminous Tube Signs Oil Burner Ignition • Radio • Power • Controls • Signal Systems • Door Bells and Chimes • etc. **SOLA ELECTRIC CO., 2525 Clybourn Ave., Chicago 14, Ill.**

Present Outlook On Projection and Sound Reproduction

(Continued from page 40)

job the craft has done in keeping the show on the screen under extreme difficulties. And we might add, too, that theatre owners and managers themselves have been most cooperative in the matter of conservation and maintenance, providing generously in most cases repairs and replacements which the manufacturers and dealers have kept available throughout the emergency. A remarkable record has been attained in that no theatre to date has been forced to close through lack of repair parts and service.

And speaking of service, may we refer at this point to the very helping hand extended to our industry by those concerns engaged in the extension of contract inspection and repair service for both projection and sound equipment? Regular inspection, adjustment and repairs rendered by field representatives of these organizations under contract with exhibitors have certainly relieved a great strain on the industry. It is likely and most logical to believe that maintenance service under contract will expand immensely in popularity and practice in the postwar era.

Who Done It?

In review also, we may as well refer, because of its wide potentialities, to a movement started by this department early this year (1944) designed to help stem the tide of film mutilation resulting from the continuous use of over-age and worn-out projectors in too many of our theatres. The crusade initiated by Ansel M. Moore, a member of the M. T. editorial staff, was transferred to the "Clinic" and has since been carried on consistently in these columns. Currently, the working projectionists are presenting their views on the situation. Others are expected to testify and when the evidence is all in Mr. Moore, resuming, will bring up for further discussion herein the original plan for a joint industrial underwriting of the removal of all rattletrap projectors from this broad field of contention, wherein film stock and public preference for good projection are reportedly taking a terrific beating at this time.

Concluding with a forecast for the early postwar period, it is plausible to predict that the steady trend to better projection and sound reproduction of motion pictures will be resumed promptly. Furthermore, accelerated by the availability of new and improved equipment, it will quickly make up for time lost in the three-year interim of wartime rationing of all mechanical requirements.

The need for new projectors, sound equipment and all kindred accessories is great. Time must be allowed the manufacturers for retooling, testing, production and delivery. But war production, engaged in on a huge scale by our projection and sound equipment manufacturers, whose competency and skill in the production of precision devices was quickly recognized by the War and Navy Departments, has taught many valuable lessons in the production of equipment for civilian use when that process can be resumed again.

Most of our prewar equipment makers have sustained their contacts with theatre trade all through the mechanical moratorium. Many have promised new models as soon as priorities will permit. However, and we repeat, there are no startling changes in the shape, design or operational characteristics of the promised postwar equipment. The prospective purchaser, therefore, may plan his theatre and its projection room for the reception of new equipment that is not revolutionary, but rather evolutionary in its resumption of the normal trend toward Better Projection and Sound Reproduction.

Theatres can have B.O. in the odoriferous sense, too. If you want your theatre to have B.O. (boxoffice), guard against the B.O. which even your best friends won't tell you about.

The Cine Clinic Department, a regularly featured department of The MODERN THEATRE section, is wide open for discussion of all projection and sound problems. Thru these columns you can either ASK advice or GIVE it. We'll gladly answer your questions or publish your suggestions for the good of all concerned and with comment and complimentary credit to you. Should you desire private information or advice, enclose stamps for reply. Address The MODERN THEATRE, 332 S. Michigan Ave., Chicago 4, Ill.



BUY MORE WAR BONDS

THE RCA Projectionists' Handbook is full of helpful information on keeping sound and projection equipment running. That's why we've been urging every theatre manager to be sure his projectionists have a copy — and to be sure that the projectionists are backed up in carrying on a *preventive* maintenance program.

Thousands of copies have been distributed. But this is the last time we expect to offer this helpful 76-page book through our advertising. Better send for your free copy today. The book will still be available — even though not offered — but next month RCA Service Engineers will have another valuable book to announce.

Don't overlook this last opportunity to send for the Projectionists' Handbook. Get the coupon in the mail to us at once! Address: RCA Service Company, Inc., Box 70-76A, Camden, New Jersey.

RCA SERVICE COMPANY, INC.

A Radio Corporation of America Subsidiary



LAST CHANCE!

This 76-page manual "RCA Photophone Handbook for Projectionists" —chock-full of good preventive maintenance suggestions. No obligation.

RCA SERVICE CO., Inc., Box 70-76A, Camden, N. J.

Name_____

Theatre_____

Address_____

City_____ State_____

70-6481-76

Carpet Supply Situation Now Static But Most Promising

(Continued from page 34)

ucts needed to fulfill an increased demand for the finished materials.

ANTICIPATE NEEDS

Determining the amounts, types and qualities of floor coverings needed by the consumers will help postwar production problems greatly. It would be wise for every planner of a postwar theatre or remodeling to figure out what he is going to need and want as far in advance as possible. Thus he could get his order in early and in many respects secure better attention and service when civilian production actually resumes.

In the meantime, the best advice to be followed is the proper upkeep and coddling for conservation of present floor coverings. They may have to serve for quite some time yet; even possibly a year after the end of war. If present properties are well maintained in this interim, it may even be of advantage to wait until the new 194V products are available.

Triple Function Foreseen In Theatre Lighting

(Continued from page 30)

in the achievement of good structural and decorative style. With architects and decorators of our theatres working closely with lighting engineers, it is possible that an entirely new concept of amusement place design will result.

Even at present, emphasis is placed upon lighting in achieving effects rather than upon applied decoration of the plaster and gilt variety. Smooth, clean modern lines are infinitely enhanced by light in colors and various treatments. The play of light upon contour is also an economical means of achieving decorative beauty and of attaining a more frequent change of appearance.

This trend will go forward in postwar theatre design and in application to already existent theatres as well when they are remodeled or decorated again in a manner to keep pace with the theatres to be built in the postwar era. Illumination, spectacle and decoration will really come into their own as the solution to many greatly more expensive structural and design problems.



They're Here TO STAY!

Proof that Translucent Plastic Changeable Letters are here to stay is to be had in the great number of theatres that are replacing their old style solid opaque letters with these new attention magnets. They are doing this because they afford sharply silhouetted copy by day and the colorful brilliance of neon by night, thereby attracting more attention and increased business.

Permitting fullest utilization of the light which shines through them, these strong, durable letters work equally well outside on the marquee or inside in Wagner Lobby Displays.

Available in four beautiful, non-fading colors that go all the way through the letters. There is no surface color to chip or scale off. They never require painting. Obtainable without priorities in 4" and 10" sizes, and in fonts of assorted colors (red, green, blue, amber and opaque black) from 76 letters up.

Wagner Lobby Display units are quality constructed of prewar materials. Made of sheet steel, with attractive white enamel finish, they are easy to install in any desired length. Letters are mounted on the bars in the middle or firmly held in position at the top or bottom by slipping under the clips.

NOW AVAILABLE

Aluminum letters for replacement and for those who believe that greater durability is more important than advertising value.

See your theatre supply dealer or sign man, or write for literature and name of nearest dealer.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

PAINT YOUR OWN SIGNS WITH LETTER PATTERNS

AVOID SLOPPY WORK and WASTED TIME. NO EXPERIENCE NEEDED for EXPERT WORK. WRITE FOR FREE INTERESTING SAMPLE.

JOHN E. RAHN · N1330 CENTRAL AVE · CHICAGO

CANDY
(BAGS and BARS)
NUTS

Satisfy your patrons and MAKE MORE PROFIT by selling the KAYLINE.

WRITE FOR PRICES.

KAYLINE COMPANY

Room 705, 29 E. Madison St. — STAte 9866, Chicago 2, Ill.

We have for immediate delivery

Pedestals — Rewind Tables
Film Cabinets — Hand Rewinds
and Parts for
SIMPLEX — POWERS and
MOTIOGRAPH PROJECTORS
and
Parts for Peerless Lamps

Edw. H. Wolk
1241 S. Wabash Avenue
CHICAGO 5, ILL.

PUBLIC SEATING

A MOST INTIMATE PROVISION FOR THE PERSONAL COMFORT OF MOVIE PATRONS

No Startling Changes Foreseen for Theatre Seating

THE theatre seating industry, now so busily preoccupied with producing a variety of war materials—from beds to munitions—is also anticipating a mass return to civilian production within a short time after the cessation of hostilities in Europe. Recognizing a great civilian need and almost instant demand for its products, this industry is looking forward to reconversion with great interest and no little planning.

It is expected now that the return to civilian production will be gradual and that products will be along the 1942 model lines with but few changes for some time. There will be less variety in models also, inasmuch as only the best of the prewar products will be manufactured in the early postwar era.

New Designs Next

Striking new designs and developments will come after the first demand has been filled, however, and some of these are now on the drafting boards. Their production at the start of civilian manufacture though would act more as a bottle-neck, inasmuch as the need for new tools and dies probably could not be filled for some time.

Therefore, reconversion will assume a gradual trend and the attempt will be made to fulfill the most necessary demand before anything unusual in the way of new product is brought forth. This is all to the good for the theatre industry, which consumes an enormous amount of public seating product. Replacements for already existing theatres will be available shortly, yet those who wish may await the postwar designs with assurance that they too will be available within a year or so after the war has ended on both sides of the world.

Prewar theatre seating of the 1941-2 variety was excellent and as these same models will be produced within a short time after civilian production resumes, we have nothing to be troubled about. Theatre chairs had approached a peak of beauty, comfortability and durability. As soon as the raw materials for their construction are available to the manufacturers of theatre chairs, we may be certain that the same excellence of product will be resumed again.

As to postwar designs, they probably will not differ greatly from what we had just before the war, except possibly for refinements in the application of such new materials as plastics and a number of new upholstery fabric developments. Chairs will still be chairs. They will have approximately the same form and occupy the same relative space; perhaps a bit more for the sake of comfort. Those who are planning new theatre seating installations will do well to bear this in mind at all times.

Seating Has Suffered

The war years have been very hard on theatre seating. Not only has patronage been extra heavy, with a resultant wear and tear on the well-used seats; but there was an almost inevitable outbreak of vandalism in overcrowded and under-manned theatres which took a heavy toll in seat-cutting and other damage to this irreplaceable item. Most theatres will need new chairs—and badly as soon as they can get them.

It appears too that a greater number of seats will be needed than ever before. The movie-going habit has received great impetus in these war years, and if it is to be maintained after the war when the boys return from overseas, a vastly increased number of seats will be required to accommodate the increased patronage.

Yet, not only greater quantity will be necessary, but also greater quality. Patrons have been content to sit on worn-out and uncomfortable theatre seats for the "duration." But these same patrons will be quick to complain to high heaven if they be forced to occupy these same chairs after the war is over.

When the customer again becomes "always right," it will be found that he also becomes more demanding. People have put up with a lot of discomfort and distaste in the past few years; but they will not continue to take it when commodities are again available and plentiful. The theatre which offers the most comfort and convenience will be the one the public favors, after years in which these things were put at a premium.

Most of our present theatres are going to require remodeling and modernization. One of the most important elements of these plans should be reseating. In fact, with emphasis upon the seating situation, many of our present theatres can be remodeled to provide for more seats by enlarging the auditorium, ramping and so forth. Yet more seats should never be provided at the sacrifice of valuable knee-room between rows. It must be remembered that a satisfactory seating arrangement also takes into consideration the space between rows for passage and comfortable relaxation without crowding.

Advance Planning

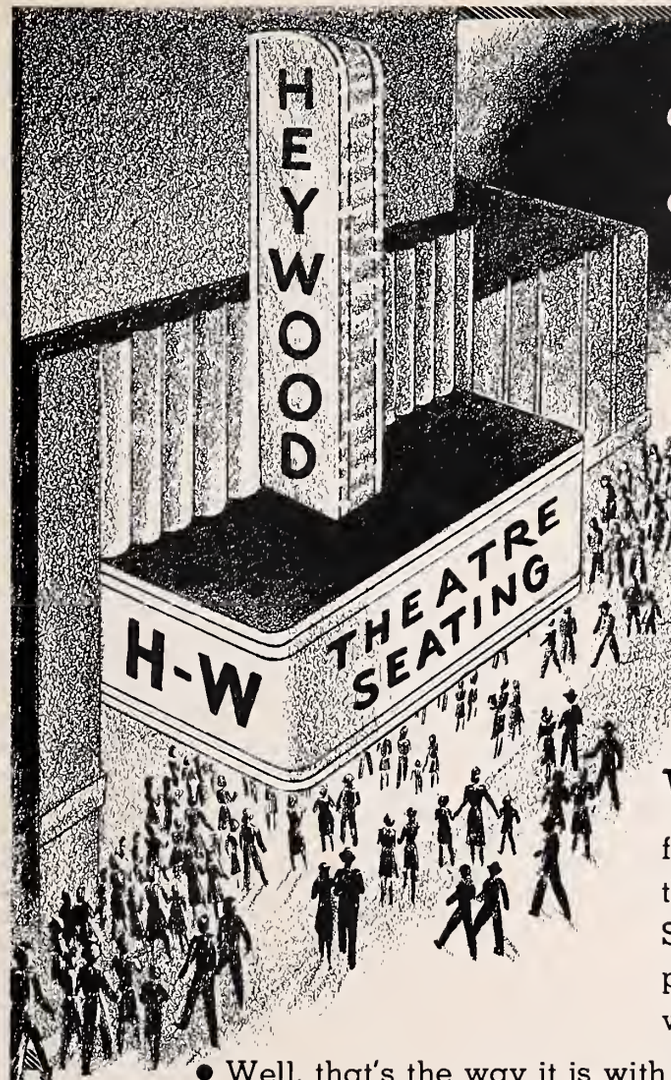
Theatres planned for postwar erection

(Continued on page 47)

MAINTENANCE

NECESSARY STEPS TO PRESERVE APPEARANCE AND COMFORT IN THEATRE SEATING.

1. Inspect auditorium chairs regularly, seat by seat. Use a check list of points to be repaired and have repairs made immediately.
2. Keep standards tightly fastened to the floor. If the floor is brittle, a quick-setting cement should be used, or anchorage can be obtained by using longer toggle or expansion bolts.
3. Tighten all loose seat and back attachments, but use wrench and screw-driver with care to avoid leaving scratches or clothes-tearing sharp edges.
4. Inspect seat hinges and open and fold chairs to determine if there is any noise. Chair hinges need occasional lubrication but care should be taken to avoid soiling upholstery.
5. Imitation leather upholstery should be cleaned thoroughly every six months with mild soap and water, then dried and waxed with a protective finish to preserve elasticity and prolong life.
6. Fabric upholstery should be cleaned often with brush and vacuum cleaner and yearly with a dry- or foam-cleaning fluid.
7. Periodically, interchange the seats in the auditorium, moving those which are over-used to locations less favored. This will increase the overall life of the seating installation.
8. Keep a supply of covers of various sizes to re-cover cut seats. Patching is not a permanent repair but it prevents holes from being enlarged.
9. Metal and wood parts of theatre chairs should be cleaned frequently and given a protective coating of wax.
10. Damaged chairs should be repaired at once. Clothing damage costs money and creates dissatisfaction. Check carefully for clothes-tearing hazards at least once a week.



S.R.O.

BUT COME IN *anyway!*



WHEN the S. R. O. sign goes out in front of your theatre, it doesn't mean that the doors are closed. Not by a long shot! Standing Room Only, properly interpreted, means come in anyway . . . there will be plenty of seats after a short wait.

• Well, that's the way it is with us! Our S. R. O. sign, like yours, does not mean that our doors are closed, either. Come in anyway! Drop around to talk over your postwar seating problems. As things appear now, it may only be a short wait until the main performance (the war) lets out. Until then, or until metals and other materials are available, Heywood-Wakefield will continue to devote almost its entire productive strength toward winning the war.

• In the meantime, Heywood is putting much time into theatre chair development . . . into improvements and a more efficient manufacturing setup. We will be ready, when materials are released, with a compact, well styled, comfortable line of quality theatre chairs. Each postwar pattern will be a credit to the name, "Heywood-Wakefield" . . . to Heywood's reputation in the theatre chair field!

HEYWOOD-WAKEFIELD

Theatre Seating Division

GARDNER . . . . . MASSACHUSETTS

Established 1826

SANITATION

EMPHASIZING THE ESSENTIALS OF HOUSE HYGIENE IN THEATRE MAINTENANCE

Wartime Maintenance Has Encouraged Good Housekeeping

SANITARY MAINTENANCE has suffered noticeable throughout the war emergency, but not to the extent one might imagine if all the handicaps and hardships of theatre maintenance under imposed restrictions are considered. In most theatres, cleanliness has been maintained remarkably well in spite of general property deterioration and the shortage of help.

The older theatres, many of which were in bad shape physically well before the war placed restrictions on modernization and renovation have provided the worst problems of sanitary upkeep for theatre management. Many of the old houses were a problem in this particular long before the war put a stop to such things as plumbing repairs, structural changes, ventilating improvements and other equally essential elements of house hygiene.

Getting By (?)

Fortunately though, through the extended use of certain "maintenance availables," including paint products, cleaning compounds, good old soap and water and all the elbow grease that could be mustered, the older houses have been able to get by, in most cases without too much public censure. The newer theatres, of course, have followed the same rules of maintenance and with even better success because to them the problem was merely that of sustaining standards of cleanliness set before the war.

An old theatre structure is most difficult to keep clean and sanitary because in most cases houses constructed ten, fifteen or twenty years ago, unless they were subsequently modernized, were designed and built before sanitation became a universally recognized requirement of theatre operation. Inadequate plumbing, ineffective ventilation, poor lighting and general disregard for human health and comfort were the characteristic shortcomings of restroom arrangements in our theatres of the old boom days.

Even the "deluxe atmospherics" of the early 20's were woefully short on even the simplest of sanitary provisions. Customarily, the toilet rooms were stowed away in the most inaccessible part of the building—invariably the basement, in which they shared space inequably with the boiler room—and as for equipment and furnishings, they were of the barest type available. Small wonder the patrons held such provisions in contempt, when forced by nature to use them, and were not above leaving them in worse condition than they found them.

Plan for Sanitation

During the past decade, and as well during this period of restricted maintenance, prospective theatre builders and remodelers have been giving much more attention to structural provision for sanitation. It is now known that good housekeeping starts with the planning of a theatre, and therefore if basic provision for it were not included in the plans, the future sanitary maintenance of the house becomes a high-cost headache to management as well as a handicap to good business at the boxoffice.

Smart showmen today know that clean restrooms, conveniently located and well equipped are one of their best business-building assets. They are maintaining them as such and present plans for postwar theatres are calling in most cases for the latest and best in sanitary maintenance provisions.

While restrooms and toilets naturally suggest the point at which sanitation is most important and where usually the need for greatest precaution is to be found, these places are not the only sources of insanitation around the theatre.

Let's emphasize this point by admitting that "no building is cleaner than its dirtiest corner." Dirt, even the mere appearance of it, suggests an unsanitary condition. Therefore, if the lobby or lounge or even the auditorium is not kept clean and wholesome to the senses of the patrons, it is of little avail to maintain the restrooms in a sanitary condition. First impressions gained upon entering a theatre are taken by the patrons as an indication of the good housekeeping policies of management throughout the house.

Offensive odors, regardless of their source of emanation or their flavour, are the always dependable warning signals to the patrons. They are even more prolific in this respect than in their attitude toward the appearance of dirt to the eye. It is useless to try to cover up one odor with another on the theory that the substitute might be more pleasing. Perfumery in theatres has become readily recognized by patrons as purely a cover-up measure and it invariably arouses a suspicion that there's "dirty work" behind the scenes. Likewise, strong smelling disinfectants, although there is more good reason behind their use, arouse a doubt concerning the good housekeeping ability of theatre management.

Better Assurance

The whirr of a vacuum cleaner and the appearance of a workman polishing up the premises, the scrub women doing their stuff or a waft of natural fresh clean air to

MAINTENANCE

NECESSARY ROUTINES OF HYGIENIC UPKEEP TO BE FOLLOWED REGULARLY.

1. A clean theatre is a safe theatre. Make up a charted routine for complete and regular housecleaning. Check against the chart at all times so that no point of sanitation may be overlooked.
2. A thorough inspection of the theatre should be made each night by the manager to determine cleanliness, freedom from fire hazard and sanitary appearance.
3. Check the janitor's work frequently.
4. Be sure that sufficient janitor's supplies are always carried and that his equipment is in good operating condition.
5. Rest rooms should be inspected hourly. Patron supplies in these rooms must be always available and waste receptacles should be emptied frequently.
6. Inspect drinking fountains hourly that they may be kept spotlessly clean and always in proper operation.
7. Clean confectionery showcases, vending machines and popcorn machines daily and remove all muss from them immediately.
8. Have an exterminator inspect the property at six-month intervals. An ounce of prevention in this respect may save untold headaches.
9. Check ventilation throughout the theatre from the sanitation standpoint. Good air conditions in all parts of the house—principally the rest rooms—will obviate necessity for rank-smelling deodorants or perfumeries.
10. There are sanitary jobs which require hourly, daily, weekly, monthly and less frequent attention. Allot them properly and the housekeeping will be easier and more efficient.

greet the eyes, ears and noses of theatre patrons are much more reassuring and welcome than perfumes and disinfectants.

But all this is not to say that pleasant odors or even disinfectants and germicides are taboo in the well-kept theatre. Sometimes an atmospheric effect can be attained by the dissemination of a pleasant invigorating aroma. Occasionally, under the most rigid rules of maintenance, a disinfectant or germicide may be found necessary as a temporary expedient. But it never should be necessary to resort to the cover-up means permanently.

Good plumbing fixtures, proper ventilation, efficient lighting, plenty of waste disposal receptacles, careful maintenance of floors and walls, thorough cleaning after each performance and careful vigilance during showtime are the things that suggest sanitation and sustain it in the eyes and as well in the noses of the public.

The health of the public has also become of considerable concern to theatre management who, in fact, have borne the brunt of sanitary legislation. Contagion or the frequent outbreak of epidemic disorders usually bring prompt inspection of theatres and frequently condemnation or a close-down order results. Therefore, theatre management can ill afford taking chances on the whims of local authority or suggestion to the public mind of improper or inadequate sanitary provisions.

Many theatre owners found ways and means of keeping their properties reasonably sanitary and safe during the emergency. Others have found the emergency a convenient excuse for a let-down in good housekeeping practice. But when materials for remodeling and structural corrections again become available, there will be no alibi for some of the conditions theatre patrons now endure as good sports.

Keeping your house clean is the best possible way to preserve it.

No Startling Changes Foreseen for Theatre Seating

(Continued from page 44)

also may provide more and better seating if the layout is planned well in advance. Theatre architects are well acquainted with the laying out of auditoriums for best possible seating and sight-line considerations. Seating layouts planned in advance also make purchase planning in advance much easier.

We may be reasonably certain that theatre chairs will be among the first available products for the remodeling of old houses and the building of new ones after reconversion has become an actuality. If plans for theatre construction or modernization are now being held up in the thought that something startling may occur in the public seating industry, it would be wiser to think the thing over again.

Theatre chairs will have emerged from this war emergency with many improvements, yet they will be practically the same products which we were offered just prior to the war. The theatre chair maker is most anxious to serve us again and we may be certain that satisfactory products will be available to us at their earliest possible production time.

IMMEDIATE DELIVERIES

On CHICAGO's Supreme Expansion Bolts. Keep seats anchored securely. Available now at leading supply houses.

CHICAGO Expansion Bolt Co.
2228 W. Ogden Ave., Chicago 12, Ill.



MATTING

INFORMATION OF INTEREST TO THEATREMEN

As America's largest matting specialists, we continue to make matting available, despite restricted production and material shortages, and to act as the sole remaining mat firm servicing the equipment now installed in America's theatres.

Furthermore, new materials are being developed and more will be announced as soon as production restrictions are lifted. New, enlarged facilities and modern equipment permit increased production.

Chief among those types of matting available today are AMERITRED SOLID PLASTIC FRICTION MATTING for use where rubber matting was formerly used, as in entrances. It provides a non-slip surface, lies flat on the floor and affords good scrapeage. It is easily handled and cleaned, is black in color, and comes in sheets 29" x 63" x 9/64" which can be trimmed for smaller or odd shaped areas.

FLEXIBLE WOOD LINK MATTING also is available. It lies flat, follows the contour of the floor, and can be rolled or folded for easy handling and cleaning. Beveled edges reduce the danger of tripping.

RUBBER MATTING FOR SWITCHBOARDS or for use in front of exposed switches also is available without war contract number.

Write for prices and literature describing various types of matting for promoting safety, sanitation and comfort. Give details of your problems, such as location, prevailing conditions and size of the area to be covered.

As soon as wartime restrictions are suspended production will be resumed on Ezy-Rug colored rubber link matting, Countertred matting, Airtred sponge rubber matting, Tuftred tire fabric matting, Rub-O-Rug solid rubber cross corrugated matting, Amatco wide ribbed corrugated rubber matting, pyramid matting, steel matting, leather matting, rubber safety stair treads, and perforated rubber mats.

AMERICAN MAT CORP.

1719 Adams St.,
Toledo 2, Ohio

GoldE

AIR-FLO STEREOPTON

Lamp Capacity up to 1000 Watts

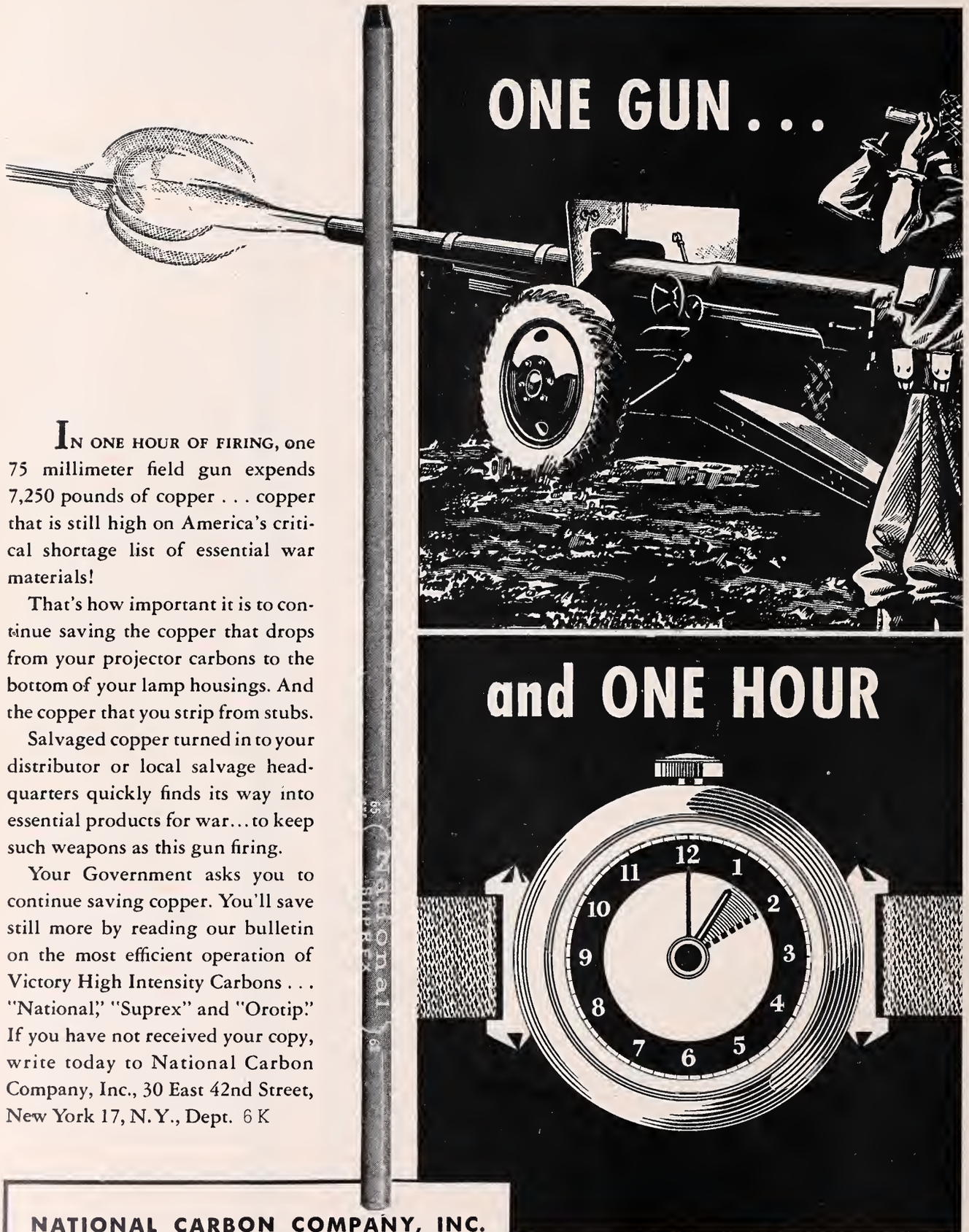


FEATURES: • All-Steel-Welded Construction • Built-in Tilting Device • Adjustable Bellows • Silent Slide Carrier • Easy Access to Parts

For Longer Projection Distances
Another GoldE advancement in stereopticon design! This modern, trouble-free Stereopton withstands constant operation—heat absorption filter gives slides added protection from heat damage. Precision optical system uses the finest ground and polished lens (choice of 3) . . . assures perfect clarity of image. Shows standard 3¼" x 4" slides. Compact—conveniently portable.

Available on proper priority ratings through Theatre Supply Dealers

GoldE Manufacturing Co.
Dept. A., 1220 West Madison St., Chicago 7



IN ONE HOUR OF FIRING, one 75 millimeter field gun expends 7,250 pounds of copper . . . copper that is still high on America's critical shortage list of essential war materials!

That's how important it is to continue saving the copper that drops from your projector carbons to the bottom of your lamp housings. And the copper that you strip from stubs.

Salvaged copper turned in to your distributor or local salvage headquarters quickly finds its way into essential products for war... to keep such weapons as this gun firing.

Your Government asks you to continue saving copper. You'll save still more by reading our bulletin on the most efficient operation of Victory High Intensity Carbons . . . "National," "Suprex" and "Orotip." If you have not received your copy, write today to National Carbon Company, Inc., 30 East 42nd Street, New York 17, N.Y., Dept. 6 K

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

General Offices: 30 East 42nd Street, New York 17, N. Y.

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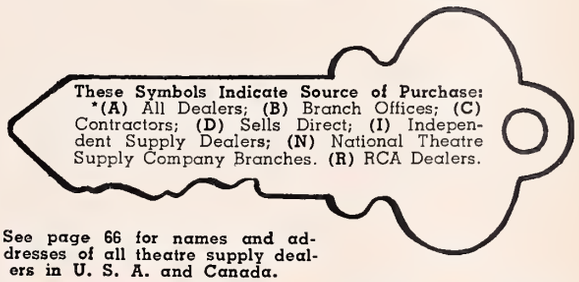
KEEP YOUR EYE ON THE INFANTRY... THE DOUGHBOY DOES IT!

The registered trade-marks "National," "Suprex," and "Orotip" distinguish products of National Carbon Company, Inc.

THE KEY TO BETTER BUYING

A CLASSIFIED DIRECTORY OF EQUIPMENT AND MATERIALS MANUFACTURERS WITH CROSS REFERENCE TO LOCAL SUPPLY SOURCES

HOW TO USE IT: Refer to the department of theatre operation in which your requirements are to be used. These divisions are arranged alphabetically in the following directory and numbered in the order of appearance. Under each of these divisional headings, items are classified in alphabetical order and the manufacturer's name and address is given thereunder with letter symbols in parentheses to indicate nearest source of supply. *Majority with (B) symbols have branches in all principal cities, to which inquiry may be directed; (D) means the manufacturer sells direct, (C) through local contractors; while symbols (A), (I) and (N) indicate that the item can be purchased through local theatre supply dealers or other local supply sources indicated in the "Key" at right. See listing of Theatre Equipment and Supply Dealers immediately following this portion of the Directory and refer to the territory in which you are located. Bold-face listing denotes advertisers in this issue. Reference to page on which advertisement appears herein is also given. READ THE ADVERTISEMENTS herein as well as those appearing regularly in The MODERN THEATRE section of BOXOFFICE, and in making inquiry please **TELL THEM WHERE YOU SAW IT.** Thanks!



See page 66 for names and addresses of all theatre supply dealers in U. S. A. and Canada.

1 ADVERTISING

Attraction Board Letters

Adler Silhouette Letter Co., 2909 S. Indiana Ave., Chicago 16, Ill. (CBINA). See page 57.
Falk Glass Products Co., 5-9 Union Sq., New York 3, N. Y. (CA)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Texlite, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)
Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago, Ill. (DCBA). See page 43.

Date Strips

Cine Bulletin Service, 1311 S. Wabash Ave., Chicago 5, Ill. (D)

Display Frames and Cases

Ames Metal Moulding Co., Inc., 362 Fifth Ave., New York 1, N. Y. (DCIA)
Colonial Sales Corp, 928 Broadway, New York 10, N. Y. (DCA)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Texlite, Inc., 2900 Factory St., Dallis 9, Tex. (DCB)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)

Flashed Opal Glass

Adler Silhouette Letter Co., 2909 Indiana Ave., Chicago 16, Ill. (CBINA). See page 57.
Falk Glass Products Co., 5-9 Union Sq., New York 3, N. Y. (CA)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)
Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago, Ill. (DCBA). See page 43.

Fluorescent Signs

Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.

Insert Frames

Ames Metal Moulding Co., Inc., 362 Fifth Ave., New York 1, N. Y. (DCIA)
Colonial Sales Corp., 928 Broadway, New York 10, N. Y. (DCA)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)

Lamp Coloring

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Letter Mounting Units

Adler Silhouette Letter Co., 2909 S. Indiana Ave., Chicago 16, Ill. (CBINA). See page 57.
Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago, Ill. (DCBA). See page 43.

Lobby Display Lights

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Lobby Display Units

Adler Silhouette Letter Co., 2909 Indiana Ave., Chicago 16, Ill. (CBINA). See page 57.
Newman Bros., Inc., 660-70 W. 4th St., Cincinnati 3, Ohio. (DCINA)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)
Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago, Ill. (DCBA). See page 43.

Marquees

Adler Silhouette Letter Co., 2909 S. Indiana Ave., Chicago 16, Ill. (CBINA). See page 57.
Newman Bros., Inc., 660-70 W. 4th St., Cincinnati 3, Ohio. (DCINA)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh Pa. (DCB)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Texlite, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)

Neon Tubing & Chemicals

General Luminescent Corp., 642 S. Federal St., Chicago 5, Ill. (DCI). See page 59.

Plastic Silhouette Letters

Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago, Ill. (DCBA). See page 43.

Porcelain Enameled Signs

Ingram-Richardson Mfg. Co., Beaver Falls, Pa. (DC)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Texlite, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

Poster Projectors

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. (A). See page 61.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Sign Controls

Sangamo Electric Co., Springfield, Ill. (INA)

Sign Letter Patterns

John F. Rahn, 1330 N. Central Ave., Chicago 51, Ill. (D). See page 43.

Signs, Admission

C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass.

Signs, Electric

Adler Silhouette Letter Co., 2909 Indiana Ave., Chicago 16, Ill. (CBINA). See page 57.
C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Texlite, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Sign Maintenance

C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Federal Electric Co., 8700 S. State St., Chicago, Ill. (B)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Texlite, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

Signs, Neon, Zeon

C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Texlite, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

Transparency Frames

Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago, Ill. (DCBA). ee page 43.

2 AIR CONDITIONING

Air Circulators

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Air Conditioning Motors

Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio. (N). See page 52.
J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y. (I)
Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

Air Conditioning Systems

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)
Frick Co., W. Main St., Waynesboro, Pa. (CB)
General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.
U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn (L). See page 38.

Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 7, Wis. (DCB)

Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Air Filters

Badger Mfg. & Sales Co., 327 E. Brown St., Milwaukee 12, Wis. (CA)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Owens-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio. (C)

Universal Air Filter Corp., 332 W. Michigan Ave., Duluth 2, Minn. (C)

Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Air Washers

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I). See page 38.

Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 7, Wis. (DCB)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Blast Coils

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB,

Frick Co., W. Main St., Waynesboro, Pa. (CB)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I) See page 38.



CENTURY PROJECTOR CORPORATION

729 SEVENTH AVENUE, NEW YORK 19, N. Y.

Blowers

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I). See page 38.

Boilers and Furnaces

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Kewanee Boiler Corp., Franklin St. & "Q" Tracks, Kewanee, Ill. (C)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (B)

Coils, Cooling and Heating

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I). See page 38.

Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 13, Wis. (DCB)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Compressors

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 7, Wis. (DCB)

Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Condensers

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. CB)

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 7, Wis. (DCB)

Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Cooling Equipment

Carbondale Div., Worthington Pump & Machinery Corp., Harrison, N. J. (B)

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I). See page 38.

Vilter Mfg. Co., 2217 S. 1st. St., Milwaukee 7, Wis. (DCB)

Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Cooling Towers

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Dehumidifiers

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 7, Wis. (DCB)

Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Diffusers, Air

Anemostat Corp. of America, 10 E. 39th St., New York, N. Y. (B)

Barber-Colman Co., 1236 Rock St., Rockford, Ill. (DCB)

Carrier Corp., 50 Geddes St., Syracuse I, N. Y. (CB)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I). See page 38.

Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (DCA)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Fans, Desk and Bracket

Diehl Mfg. Co., Finderne Plant, Somerville 1, N. J. (CA)

Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

Fans, Exhaust

Arex Co., 333 N. Michigan Ave., Chicago 1, Ill. (DC)

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Diehl Mfg. Co., Finderne Plant, Somerville 1, N. J. (CA)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I). See page 38.

Grilles and Registers

Anemostat Corp. of America, 10 E. 39th St., New York, N. Y. (B)

Barber-Colman Co., 1236 Rock St., Rockford, Ill. (DCB)

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (DCA). See page 38.

Heating Equipment

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Crane Co., 836 S. Michigan Ave., Chicago 5, Ill. (C)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio. (B)

Kewanee Boiler Corp., Franklin St. & "Q" Tracks, Kewanee, Ill. (C)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (B)

Oil Burners

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)

Crane Co., 836 S. Michigan Ave., Chicago 5, Ill. (C)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio. (B)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (B)

Refrigeration

Carbondale Div., Worthington Pump & Machinery Corp., Harrison, N. J. (I)

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I). See page 38.

Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 7, Wis. (DCB)

Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Stokers

Cotta Transmission Corp., Econ-O-Col Stoker Div., 2340 Eleventh St., Rockford, Ill. (C)

Crane Co., 836 S. Michigan Ave., Chicago 5, Ill. (C)

Iron Fireman Mfg. Co., 3170 W. 106th St., Cleveland 11, Ohio. (B)

York Ice Machinery Corp., Roosevelt Ave., York, Pa. (B)

Temperature Control Devices

Barber-Colman Co., 1236 Rock St., Rockford, Ill. (DCB)

Crane Co., 836 S. Michigan Ave., Chicago 5, Ill. (C)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

Penn Electric Switch Co., Goshen, Ind. (CI)

Watts Regulator Co., 10 Enbankment St., Lawrence, Mass. (I)

Thermostats and Humidistats

Barber-Colman Co., 1236 Rock St., Rockford, Ill. (DCB)

Crane Co., 836 S. Michigan Ave., Chicago 5, Ill. (C)

General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

Penn Electric Switch Co., Goshen, Ind. (CI)

Unit Heaters and Coolers

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)

Crane Co., 836 S. Michigan Ave., Chicago 5, Ill. (C)

Frick Co., W. Main St., Waynesboro, Pa. (CB)

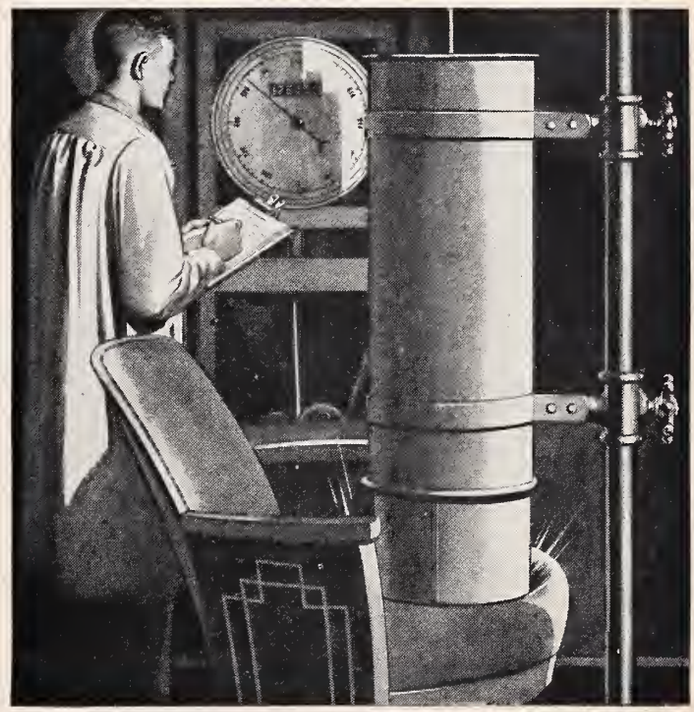
General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.

U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (I). See page 38.

Ventilating Systems

Accurate Mfg. Works, 2336-38 Milwaukee Ave., Chicago 47, Ill. (D)

Arex Co., 333 N. Michigan Ave., Chicago 1, Ill. (DC)



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Carrier Corp, 50 Geddes St., Syracuse 1, N. Y. (CB)
U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (1). See page 38.

Ventilators, Roof

Accurate Mfg. Works, 2336-38 Milwaukee Ave., Chicago 47, Ill. (D)

Water Cooling Systems

Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
Chrysler Corp., Airtemp Div., 1119 Leo St., Dayton 1, Ohio. (DC)
Frick Co., W. Main St., Waynesboro, Pa. (CB)
General Electric Co., Air Conditioning & Com. Refrigeration Dept., 5 Lawrence St., Bloomfield, N. J. (CBI). See page 67.
U. S. Air Conditioning Corp., Northwestern Terminal, Minneapolis 13, Minn. (1). See page 38.
Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 13, Wis. (DCB)
Westinghouse Electric Elevator Co., 150 Pacific Ave., Jersey City 4, N. J. (DC). See page 37.
York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

3 FURNISHINGS

Acoustical Materials

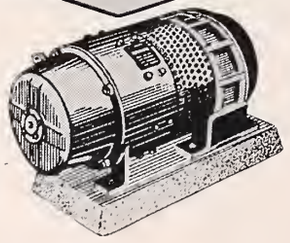
Armstrong Cork Co., Lancaster, Pa. (C)
Celotex Corp., 120 S. LaSalle St., Chicago, Ill. (CI)
Geo. R. Hall & Sons, 516 Fifth Ave., New York 18, N. Y. (CA)
Johns-Manville Corp., 22 E. 40th St., New York, N. Y. (CB)
Keasbey & Mattison Co., Butler Ave., Ambler, Pa. (D)
Owens-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio. (C)
United States Gypsum Co., 300 W. Adams St., Chicago, Ill. (C)
Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn. (A)

Aisle Lights

Fensin Seating Co., 62 E. 13th St., Chicago 5, Ill. (A). See page 62.

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General Chair Co., 1308 Elston Ave., Chicago 22, Ill. (DCINA). See page 63.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y. (DA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)
Edward H. Wolk, 1018 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Carpets

Bigelow-Sanford Carpet Co., 140 Madison Ave., New York 16, N. Y. (C). See page 35.
L. C. Chase & Co., 295 Fifth Ave., New York 16, N. Y. (A)
Charles P. Cochrane Co., Bridgeport, Pa. (C)
Hardwick & Magee Co., 650 W. Lehigh Ave., Philadelphia 33, Pa. (C)
A. & M. Karagheusian, Inc., 295 Fifth Ave., New York, N. Y. (CI)
Thomas L. Leedom Co., Beaver St., Bristol, Pa. (CI)
C. H. Masland & Sons, 295 Fifth Ave., New York 16, N. Y. (CBINA)
Mohawk Carpet Mills, Inc., Lyon St., Amsterdam, N. Y. (CIAR). See page 3.
Alexander Smith & Sons Carpet Co., 295 Fifth Ave., New York 16, N. Y. (CBINA). See page 59.

Carpet Cushions

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y. (C). See page 35.
Clinton Carpet Co., Merchandise Mart, Chicago 54, Ill. (C)
C. H. Masland & Sons, 295 Fifth Ave., New York 16, N. Y. (CBINA)
Alexander Smith & Sons Carpet Co., 295 Fifth Ave., New York 16, N. Y. (CBINA). See page 59.
United States Rubber Co., 1230 Sixth Ave., New York, N. Y. (D)

Directional Signs

Ingram-Richardson Mfg. Co., Beaver Falls, Pa. (DC)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y. (DC)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Door Plates & Bars

New York Brass & Wire Works Co., 434 Broadway, New York 13, N. Y. (DCINA)

Draperies and Curtains

L. C. Chase & Co., Inc., 295 Fifth Ave., New York 16, N. Y. (A)
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Maharam Fabric Corp., 130 W. 46th St., New York N. Y. (DCBINA)
Novelty Scenic Studios, Inc., 320 W. 48th St., New York, N. Y. (DA)
Thortel Fireproof Fabrics, 101 Park Ave., New York 17, N. Y. (DC). See page 33.
Volland Studios, 5533 Suburban St., St. Louis, Mo. (D)

Drinking Fountains

Halsey W. Taylor Co., 137 North St., Warren, Ohio. (I)
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (DCA)

Exit Signs

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)
Ingram-Richardson Mfg. Co., Beaver Falls, Pa. (DC)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y. (DC)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (DCA)

Fireproof Fabrics

Atlas Powder Co., Zapon-Keratol Div., Stamford, Conn. (DC)
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)

Keasbey & Mattison Co., Butler Ave., Ambler, Pa. (D)

Owens-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio. (C)

Thortel Fireproof Fabrics, 101 Park Ave., New York 17, N. Y. (DC). See page 33.

Foam Rubber Seat Cushions

Dunlop Tire & Rubber Corp., Sheridan Dr., Buffalo 7, N. Y. (DCA)

Firestone Tire & Rubber Co., Akron, Ohio. (C)

United States Rubber Co., Koylon Foam Div., Mishawaka, Ind. (C)

Interior Decoration

Novelty Scenic Studios, 320 W. 48th St., New York, N. Y. (DA)

Rambusch Decorating Co., 2 W. 45th St., New York, N. Y. (DC)

Hanns R. Teichert, 620 N. Michigan Ave., Chicago, Ill. (D)

Interior Wall Finishes

American-Marietta Co., 43 E. Ohio St., Chicago 11, Ill. (I)

Ames Metal Moulding Co., Inc., 362 Fifth Ave., New York 1, N. Y. (DCIA)

Frederic Blank & Co., Inc., 230 Park Ave., New York 17, N. Y. (DCBIA)

Ingram-Richardson Mfg. Co., Beaver Falls, Pa. (DC)

Keasbey & Mattison Co., Butler Ave., Ambler, Pa. (D)

Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio. (B)

Marsh Wall Products, Inc., Dover Ohio. (B)

Rambusch Decorating Co., 2 W. 45th St., New York, N. Y. (DC)

U. S. Gutta Percha Paint Co., 12 Dudley St., Providence 1, R. I. (I)

United States Plywood Corp., 103 Park Ave., New York, N. Y. (DCB)

Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn. (A)

Lamps, Portable

Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y. (DA)

Reliance Devices Co., Inc., 30 Irving Pl., New York 3, N. Y. (D)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Letter Patterns, Sign

John F. Rahn, 1330 N. Central Ave., Chicago 51, Ill. (D). See page 43.

Lounge Furniture

Doehler Metal Furniture Co., Inc., 192 Lexington Ave., New York 16, N. Y. (D)

Heywood-Wakefield Co., 206 Central St., Gardner, Mass. (B). See page 45.

Kroehler Mfg. Co., Naperville, Ill. (B). See pages 4-5.

Royal Metal Mfg. Co., 175 N. Michigan Ave., Chicago 1, Ill. (A)

Matting, Floor

American Mat Corp., 1717 Adams St., Toledo, Ohio. (N). See page 47.

Mirrors

Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio. (D)

Nurre Cos., Inc., 116½ S. College Ave., Bloomington, Ind. (DCB)

Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Ornamental Metal Work

Ames Metal Moulding Co., Inc., 362 Fifth Ave., New York 1, N. Y. (DCIA)

New York Brass & Wire Works Co., 434 Broadway, New York 13, N. Y. (DCINA)

Newman Bros., Inc., 660-70 W. 4th St., Cincinnati 3, Ohio. (DCINA)

Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)

Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (DCA)

Railings & Posts

New York Brass & Wire Works Co., 434 Broadway, New York 13, N. Y. (DCINA)

Newman Bros., Inc., 670 W. Fourth St., Cincinnati 3, Ohio. (DCINA)

Seating, Auditorium

American Desk Mfg. Co., Temple, Tex. (DBI)

American Seating Co., Grand Rapids, Mich. (DBN). See page 51.

Fensin Seating Co., 62 E. 13th St., Chicago 5, Ill. (A). See page 62.

General Chair Co., 1308 Elston Ave., Chicago 22, Ill. (DCINA). See page 63.

Heywood-Wakefield Co., 206 Central St., Gardner, Mass. (B). See page 45.

Ideal Seating Co., 519 Ann St., Grand Rapids 2, Mich. (IA)

International Seat Corp., Union City, Ind. (R)

Irwin Seating Co., 329 Monroe Ave., Grand Rapids, Mich. (I)

Kroehler Mfg. Co., Naperville, Ill. (B). See pages 4-5.

Standee Equipment

New York Brass & Wire Works., 434 Broadway, New York 13, N. Y. (DCINA)

Terrazzo Floors

National Terrazzo & Mosaic Ass'n, Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)

Ticket Choppers and Boxes

Goldberg Bros., 1535 Blake St., Denver 1, Colo. (D)

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (A). See page 47.

Newman Bros., Inc., 660-70 W. 4th St., Cincinnati 3, Ohio. (DCINA)

Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.

Ticket Registers Co., of America, 218 S. Wabash Ave., Chicago 4, Ill. (DA)

Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

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E. I. duPont de Nemours & Co., Inc., Fabrikoid Div., 350 Fifth Ave., New York 1, N. Y. (DI)
Firestone Tire & Rubber Co., Akron, Ohio (C)
Pantasote Co., Inc., 250 Park Ave., New York, N. Y. (N)
United States Rubber Co., Mishawaka, Ind. (C)
John Zimmermann & Sons, Erie & Castor Sts., Philadelphia 24, Pa. (DC)

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Atlas Powder Co., Zapon-Keratol Div., Stamford, Conn. (DC)
Frederic Blank & Co., Inc., 230 Park Ave., New York 17, N. Y. (DCBIA)
L. C. Chase & Co., Inc., 295 Fifth Ave., New York 16, N. Y. (A)
Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus 16, Ohio. (1)
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Maharam Fabric Corp., 130 W. 46th St., New York, N. Y. (DCBINA)
Thortel Fireproof Fabrics, 101 Park Ave., New York 17, N. Y. (DC). See page 33.

Wall Trims

Ames Metal Moulding Co., Inc., 362 Fifth Ave., New York 1, N. Y. (DCIA)
Marsh Wall Products, Inc., Dover, Ohio. (B)
Wooster Products, Inc., Spruce St., Wooster, Ohio. (D)

4 LIGHTING

Batteries & Chargers

Automatic Electrical Devices Co., 324 E. Third St., Cincinnati 2, Ohio. (DN)
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis. (DCBINA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

"Black Light" Equipment

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)
Black Light Products, 232 E. Erie St., Chicago 11, Ill. (D)
General Luminescent Corp., 642 S. Federal St., Chicago 5, Ill. (DCI). See page 60.
Keese Engineering Co., 7354 Santa Monica Blvd., Hollywood 46, Calif. (A)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Stroblite Co., 35 W. 52nd St., New York 19, N. Y. (DA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Cove Lighting

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)
C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DC)
General Luminescent Corp., 642 S. Federal St., Chicago 5, Ill. (DCI). See page 60.
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (D). See page 33.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y. (DC)
Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio. (CIA)
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (DCA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Dimmers and Controls

J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y. (INA)
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis. (DCBINA)
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DC)
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Ward Leonard Electric Co., 31 South St., Mount Vernon, N. Y. (DC)

Effect Lighting Devices

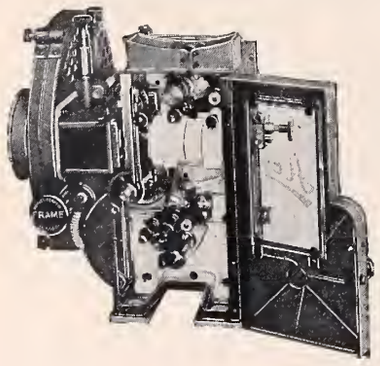
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DC)
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Fluorescent Lamps and Fixtures

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DC)
General Electric Co., Lamp Dept., Nela Park, Cleveland, Ohio. (CINA). See page 31.
General Luminescent Corp., 642 S. Federal St., Chicago 5, Ill. (DCI). See page 60.
Keese Engineering Co., 7354 Santa Monica Blvd., Hollywood 46, Calif. (A)
McFadden Lighting Co., 1710 Madison St., St. Louis, Mo. (CINA)
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y. (DC)
Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y. (D)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)
Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio. (CIA)
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (DCA)

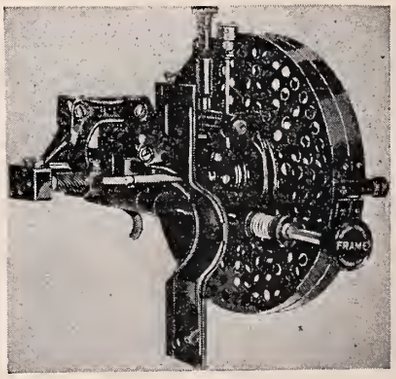
Fluorescent Paints

Black Light Products, 232 E. Erie St., Chicago 11, Ill. (D)

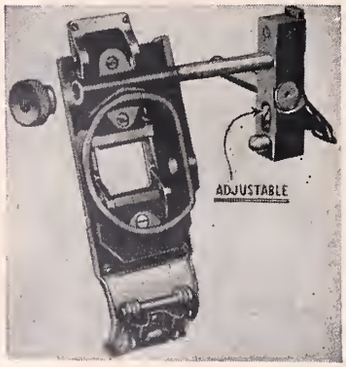


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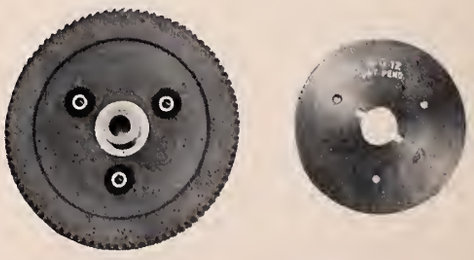


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General Luminescent Corp., 642 S. Federal St., Chicago 5, Ill. (DCI). See page 60.

Keese Engineering Co., 7354 Santa Monica Blvd., Hollywood 46, Calif. (A)

Stroblite Co., 35 W. 52nd St., New York 19, N. Y. (DA)

Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y. (D)

Gelatine Sheets

Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Incandescent Lamps

General Electric Co., Lamp Dept., Nela Park, Cleveland, Ohio. (CINA). See page 31.

Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y. (D)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio. (CIA)

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa. (B)

Lighting Fixtures

Anemostat Corp. of America, 10 E. 39th St., New York, N. Y. (B)

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)

Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DC)

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

McFadden Lighting Co., 1710 Madison St., St. Louis, Mo. (CINA)

Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y. (DC)

Reliance Devices Co., Inc., 30 Irving Pl., New York 3, N. Y. (D)

Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y. (D)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio. (CIA)

Voigt Co., 1649 N. Broad St., PhiladeIphia 22, Pa. (DCA)

Lighting Plants, Emergency

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Universal Motor Co., Oshkosh, Wis. (D)

Reflectors

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y. (DC)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Reflector Lamps

General Electric Co., Lamp Dept., Nela Park, Cleveland, Ohio. (CINA). See page 31.

Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y. (D)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio. (CIA)

Spot and Flood Lights

American-LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y. (D)

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)

General Electric Co., Lamp Dept., Nela Park, Cleveland, Ohio. (CINA). See page 31.

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (A). See page 47.

Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo.

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Reliance Devices Co., Inc., 30 Irving Pl., New York 3, N. Y. (D)

Sylvania Electric Products, Inc., 500 Fifth Ave., New York 18, N. Y. (D)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio. (CIA)

Spotlight Lenses

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio. (B)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Storage Batteries

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Wiring Materials

General Electric Co., 1285 Boston Ave., Bridgeport, Conn. (BI)

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

5 MAINTENANCE

Air Conditioning Maintenance

Frick Co., W. Main St., Waynesboro, Pa. (CB)

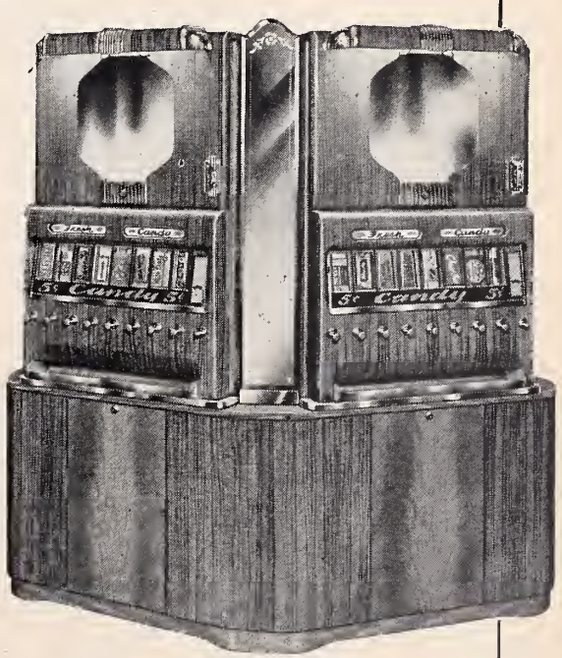
York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

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Bolts, Expansion and Toggle

Chicago Expansion Bolt Co., 2240 W. Ogden Ave., Chicago 12, Ill. (INA). See page 47.

Carpet Spotting Compounds

Clinton Carpet Co., Merchandise Mart, Chicago, Ill. (CIN)

C. H. Masland & Sons, 295 Fifth Ave., New York 16, N. Y. (CBINA)

Selig Co., 342 Marietta St., Altanta 1, Ga. (D)

Alexander Smith & Sons Carpet Co., 295 Fifth Ave., New York 16, N. Y. (CBINA)

Carpet Sweepers

E. R. Wagner Mfg. Co., 4611 N. 32nd St., Milwaukee 9, Wis. (INA)

Chair Fastening Cement

Fensin Seating Co., 62 E. 13th St., Chicago 5, Ill. (A). See page 62.

General Chair Co., 1308 Elston Ave., Chicago 22, Ill. (DCINA). See page 63.

Chair Patching Cement

Fensin Seating Co., 62 E. 13th St., Chicago 5, Ill. (A). See page 62.

General Chair Co., 1308 Elston Ave., Chicago 22, Ill. (DCINA). See page 63.

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Dry Cleaning Fluids

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Fire Extinguishers

American-LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y. (D)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Fireproofing Compound

Albi Firepel Corp., 9 Park Place, New York 7, N. Y. (I)

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Floor Scrubbers and Polishers

National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Floor Waxes and Finishes

American-Marietta Co., 43 E. Ohio St., Chicago 11, Ill. (I)

A. C. Horn Co., 43-36 Tenth St., Long Island City 1, N. Y. (DCB)

National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Tile-Tex Co., 1232 McKinley Ave., Chicago Heights, Ill. (C)

Furniture Polish

Fensin Seating Co., 62 E. 13th St., Chicago 5, Ill. (A). See page 62.

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Glass and Porcelain Cleaner

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Gum Removers

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Paint Products

American-Marietta Co., 43 E. Ohio St., Chicago 11, Ill. (I)

Devoe & Raynolds Co., Inc., 44th St. & 1st Ave., New York, N. Y. (DC)

A. C. Horn Co., 43-36 Tenth St., Long Island City 1, N. Y. (DCB)

Lowe Bros. Co., 424 E. Third St., Dayton F2, Ohio. (DI)

Monroe, Lederer & Taussig, Inc., 606 N. American St., Philadelphia 23, Pa. (I)

Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Sherwin-Williams Co., 101 Prospect Ave., Cleveland, Ohio. (BIN)

U. S. Gutta Percha Paint Co., 12 Dudley St., Providence 1, R. I. (I)

Portable Electric Grinders

Diehl Mfg. Co., Finderne Plant, Somerville 1, N. J. (CA)

Rug and Upholstery Cleaner

Automatic Electrical Devices Co., 324 E. Third St., Cincinnati 2, Ohio. (DN)

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York, N. Y. (C). See page 35.

Fensin Seating Co., 62 E. 13th St., Chicago 5, Ill. (A). See page 62.

Pynol Co., 615 Jersey St., Quincy, Ill. (DI)

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Safety Ladders

Dayton Safety Ladder Co., 121 W. Third St., Cincinnati, Ohio. (I)

Sound & Projection Maintenance

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 60.

RCA Service Co., Inc., Camden, N. J. (D). See page 42.

Terrazzo Cleaner

National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Vacuum Cleaners

General Electric Co., 1285 Boston Ave., Bridgeport, Conn. (BI)

National Super Service Co., 1946 N. 13th St., Toledo, Ohio. (INA)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Spencer Turbine Co., Hartford, Conn. (DI)

Venetian Blind Cleaner

Automatic Electrical Devices Co., 324 E. Third St., Cincinnati 2, Ohio. (DN)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Wall Cleaner

A. C. Horn Co., 43-36 Tenth St., Long Island City 1, N. Y. (DCB)

Marsh Wall Products, Inc., Dover, Ohio. (B)

Pynol Co., 615 Jersey St., Quincy, Ill. (DI)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

6 MISCELLANEOUS

Beauty Shop Equipment

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Royal Metal Mfg. Co., 175 N. Michigan Ave., Chicago 1, Ill (A)

Candy and Confections

Paul F. Beich Co., Bloomington, Ill. (DI)

Kayline Co., 29 E. Madison St., Chicago 2, Ill. (D). See page 43.

Candy Display Cases

Columbus Show Case Co., 850 W. Fifth Ave., Columbus 8, Ohio. (NA)

Candy Vending Machines

Stoner Mfg. Corp., Aurora, Ill. (D). See page 55.

Electric Motors

Diehl Mfg. Co., Finderne Plant, Somerville 1, N. J. (CA)

Fire Extinguishers

American-LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y. (D)

Pyrene Mfg. Co., 560 Belmont Ave., Newark 8, N. J. (CBINA)

Fireproof Safes & Files

Mosler Safe Co., Grand Blvd., Hamilton, Ohio. (DCBI)

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

No-Parking Signs

Texlite, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Paper Cups

Dixie-Vortex Co., 24th & Dixie Ave., Easton, Pa. (1)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Popcorn Machines & Supplies

Advance Mfg. Co., 6324 St. Louis Ave., St. Louis 20, Mo. (INA)

American Pop Corn Co., Sioux City, Iowa. (D)

Krispy Kist Korn Machine Co., 120 S. Halsted St., Chicago 6, Ill. (D)

Manley, Inc., 1906 Wyandotte St., Kansas City, Mo. (D)

Poppers Supply Co, Inc., 60 E. 13th St., Chicago 5, Ill. (D). See page 64.

Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo. (INA). See page 62.

Roll Ticket Holders

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Ticket Machines

General Register Corp., 1560 Broadway, New York 19, N. Y. (A)

Ticket Registers Co., of America, 218 S. Wabash Ave., Chicago 4, Ill. (DA)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

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Water Coolers

Frick Co., W. Main St., Waynesboro, Pa. (CB)

Halsey W. Taylor Co., 137 North St., Warren, Ohio. (I)

7 PROJECTION

Carbon Savers

Cross Machine Shop, 2918 Pennsylvania St., Detroit 14, Mich. (DNA)

Clint Phare Products, 282 E. 214th St., Euclid 19, Ohio. (DINA). See page 61.

Droll Theatre Supply Co., Ohio St., Chicago, Ill. (D). See page 65.

Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y. (DA)

Weaver Mfg. Co., 2401 E. 103rd St., Los Angeles 2, Calif. (INA)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Carbon Waste Cans

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (A). See page 47.

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Change-Over Devices

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y. (INA)

Essannay Electric Mfg. Co., 1241 S. Wabash Ave., Chicago, Ill. (A)

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (A). See page 47.

Weaver Mfg. Co., 2401 E. 103rd St., Los Angeles 2, Calif. (INA)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Condensing Lenses

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester 2, N. Y. (IN). See page 62.

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit 11, Mich. (R)

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Cue Marker

Clint Phare Products, 282 E. 214th St., Euclid 19, Ohio. (DINA). See page 61.

Dowsers

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Weaver Mfg. Co., 2401 E. 103rd St., Los Angeles 2, Calif. (INA)

Film Cabinets

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.



The theme song often "makes" the picture. They call it "background music" and it's mighty important. In the background of your theatre — and just as important — is your projection booth. It is our job, and we like it, to see that no sour notes caused by vital equipment breakdowns spoil the harmony of your house. Get Altec — and keep equipment singing sweetly all the time.

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Film Cement

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Film Cleaners and Preservatives

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Film Fire Prevention

Ace Electric Mfg. Co., 1458 Shakespeare Ave Bronx 52, N. Y. (INA)

N. A. N. Automatic Light Control Co., Strand Theatre Bldg., Johnstown, Pa. (DIN)

Film Handling Devices

Clint Phare Products, 282 E. 214th St., Euclid 19, Ohio. (DINA). See page 61.

Film Reels

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

Goldberg Bros., 1535 Blake St., Denver I, Colo. (D)

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Taylor-Shantz, Inc., 2-4 Commercial St., Rochester 4, N. Y. (D)

Film Rewinders

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Century Projector Corp., 729 Seventh Ave., New York 19, N. Y. (IA). See page 50.

Goldberg Bros., 1535 Blake St., Denver I, Colo. (D)

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (A). See page 47.

International Projector Corp., 90 Gold St., New York, N. Y. (N). See page 68.

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (NA)

Thompson lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Film Splicers

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y. (INA)

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Griswold Machine Works, 412 Main St., Port Jefferson, N. Y. (B)

Clint Phare Products, 282 E. 214th St., Euclid 19, Ohio. (DINA). See page 61.

Fire Shutters, Projection

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)

Best Devices Co., 10516 Western Ave., Cleveland, Ohio. (INA)

N. A. N. Automatic Light Control Co., Strand Theatre Bldg., Johnstown, Pa. (DIN)

Intermittent Movements

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit 11, Mich. (R)

Century Projector Corp., 729 Seventh Ave., Ne York 19, N. Y. (IA). See page 50.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

International Projector Corp., 90 Gold St., New York, N. Y. (N). See page 68.

LaVezzi Machine Works, 180 N. Wacker Dr., Chicago, Ill. (DI). See page 56.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Lamphouse Supports

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit II, Mich. (R)

Century Projector Corp., 729 Seventh Ave., New York 19, N. Y. (IA). See page 50.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill (CBI). See page 53.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Lens Cleaner

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Magazine Door Stops

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y. (INA)

Motor-Generators

Automatic Devices Co., 1035 Linden St., Allentown, Pa. (I). See page 65.

Diehl Mfg. Co., Finderne Plant, Somerville I, N. J. (CA)

Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio. (N). See page 52.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N. Y. (I)

Portable Sound Projectors

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill (CBI). See page 53.

International Projector Corp., 90 Gold St., New York, N. Y. (N). See page 68.

Projection Arc Lamps

C. S. Ashcraft Mfg. Co., 47-31 35th St., Long Island City, N. Y.

Ballantyne Co., 222 N. 16th St., Omaha 2, Neb. (DI). See page 58.

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit 11, Mich. (R)

Forest Mfg. Corp., 200 Mt. Pleasant Ave., Newark, N. J. (I). See page 61.

J. E. McAuley Mfg. Co., 554 W. Adams St., Chicago, Ill. (N)

National Theatre Supply Co., 92 Gold St., New York, N. Y. (N). See pages 39-61.

Strong Electric Corp., City Park at Sterling, Toledo, Ohio. (I). See page 6.

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Projection Lenses

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester 2, N. Y. (IN). See page 62.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

Ilex Optical Co., 690 Portland St., Rochester, N. Y. (A)

Kollmorgen Optical Co., 767 Wythe Ave., Brooklyn 52, N. Y. (A)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Projection Slides

Accurate Mfg. Works, 2336-38 Milwaukee Ave., Chicago 47, Ill (D)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)



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Projector Carbons

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

National Carbon Co., Inc., 30 E. 42nd St., New York 17, N. Y. (IN). See page 48.

Projector Parts

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Brenkert Light Projection Co., 7348 St. Aubin Ave Detroit 11, Mich. (R)

Century Projector Corp., 729 Seventh Ave., New York 19, N. Y. (IA). See page 50.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

LaVezzi Machine Works, 180 N. Wacker Dr., Chicago, Ill. (DI). See page 56.

International Projector Corp., 90 Gold St., New York, N. Y. (N). See page 68.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Projector Pedestals

Ballantyne Co., 222 N. 16th St., Omaha 2, Neb. (DI). See page 58.

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit 11, Mich. (R)

Century Projector Corp., 729 Seventh Ave., New York 19, N. Y. (IA). See page 50.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

International Projector Corp., 90 Gold St., New York, N. Y. (N). See page 68.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Rectifier Bulbs

General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn. (N)

Rectifiers, Bulb Type

Amplifier Co. of America, 398 Broadway, New York 13, N. Y. (D)

Baldor Electric Co., 4351-69 Duncan Ave., St. Louis 10, Mo. (R)

Forest Mfg. Corp., 200 Mt. Pleasant Ave., Newark, N. J. (I). See page 61.

General Electric Co., 1285 Boston Ave., Bridgeport, Conn. (BI)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Rectifiers, Copper-Oxide

Amplifier Co. of America, 398 Broadway, New York 13, N. Y. (D)

General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn. (N)

Thompson Lighting Devices Co., 42 Winchester St. Boston 16, Mass. (CIA)

Rectifiers, Copper Sulphide

Forest Mfg. Corp., 200 Mt. Pleasant Ave., Newark, N. J. (I). See page 60.

Reel-End Signals

Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y. (INA)

Clint Phare Products, 282 E. 214th St., Euclid 19, Ohio. (DINA). See page 61.

Essannay Electric Mfg. Co., 1241 S. Wabash Ave., Chicago, Ill (A)

Rewind Pulleys

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago, Ill. (A). See page 43.

Rewind Switches

Lakewood Automatic Switch Co., 1298 Hathaway Ave., Lakewood 7, Ohio. (A)

Rewind Tables

Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)

Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Rheostats

Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis. (DCBINA)

General Electric Co., 1285 Boston Ave., Bridgeport, Conn. (BI)

Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio. (N). See page 52.

J. E. Robin, Inc., 330 W. 42nd St., New York 18, N Y. (I)

Strong Electric Corp., City Park at Sterling, Toledo, Ohio. (I). See page 6.

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Screens, Projection

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Da-Lite Screen Co., Inc., 2723 N. Crawford Ave., Chicago 39, Ill. (I). See page 26.

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 3.

Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y. (DA)

Vocalite Screen Corp., 19 Debevoise Ave., Roosevelt, N. Y. (A). See page 65.

Walker-American Corp., 800 Beaumont St., St. Louis 3, Mo. (N)

Slide Projectors

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester 2, N. Y. (IN). See page 62.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (A). See page 47.

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Sound Projectors, 35mm

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (R)

Century Projector Corp., 729 Seventh Ave., New York 19, N. Y. (IA). See page 50.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (BI). See page 53.

International Projector Corp., 90 Gold St., New York, N. Y. (N). See page 68.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Sound Projectors, 16mm

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

General Precision Products Co., 90 Gold St., New York 7, N. Y. (N)

Stereopticons

Bausch & Lomb Optical Co., 739 St. Paul St., Rochester 2, N. Y. (IN). See page 62.

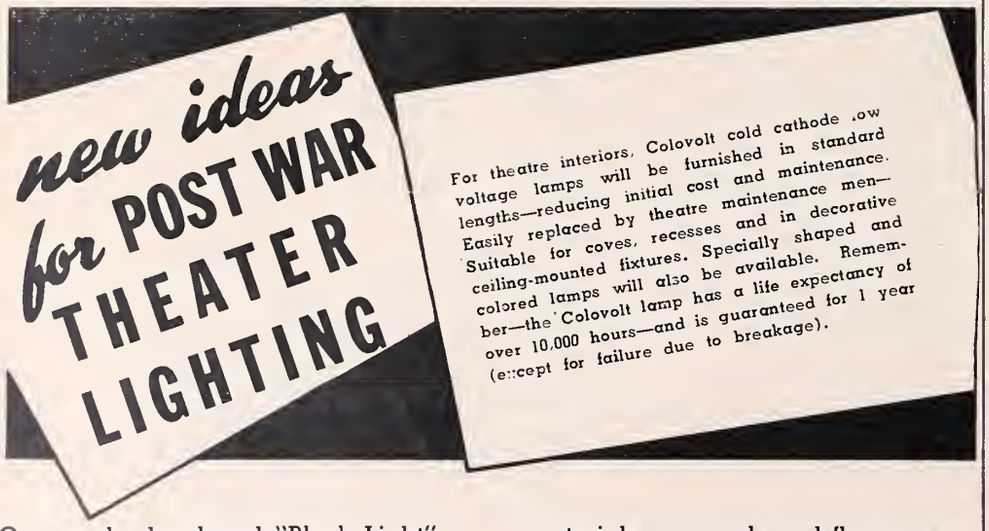
GoldE Mfg. Co., 1214 W. Madison St., Chicago, Ill. (A). See page 47.

Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Tool Kits

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.



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Theo B. Robertson Products Co., Inc., 700 W. Division St., Chicago 10, Ill. (N)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

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Selig Co., 342 Marietta St., Atlanta 1. Ga. (D)

Drain Cleaners

J. C. Miller Tool Co., 5914 Wilson Ave., Chicago 30, Ill. (DBI)

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Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Mats and Matting

American Mat Corp., 1719 Adams St., Toledo, Ohio. (DCBN). See page 47.

O. W. Jackson Co., 290 Fifth Ave., New York, N. Y. (N)

Puritan Rubber Mfg. Co., Perrine Ave., Trenton N. J. (CINA)

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Odor Absorbers

Automatic Electrical Devices Co., 324 E. Third St., Cincinnati 2, Ohio (DN)

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Ozone Air Co., 926 Cherry St., S. E., Grand Rapids, Mich. (DA)

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Plumbing Fixtures

Crane Co., 836 S. Michigan Ave., Chicago 5, Ill. (C)

Eljer Co., Ford City, Pa. (I)

Wade Mfg. Co., 77 N. State St., Elgin, Ill. (C)

Sanitary Receptacles

Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

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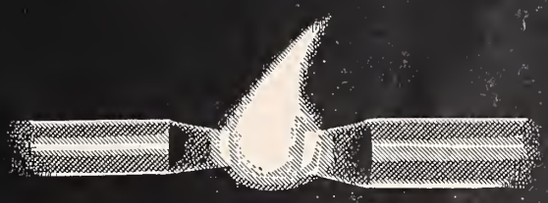
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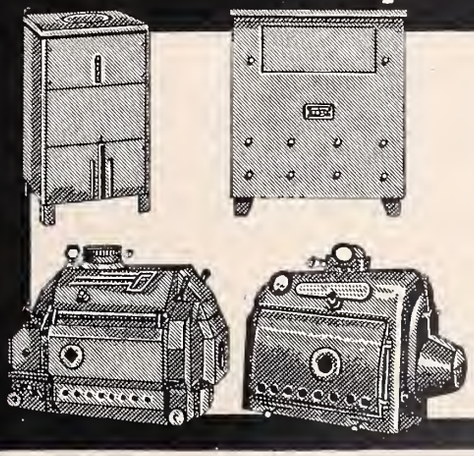
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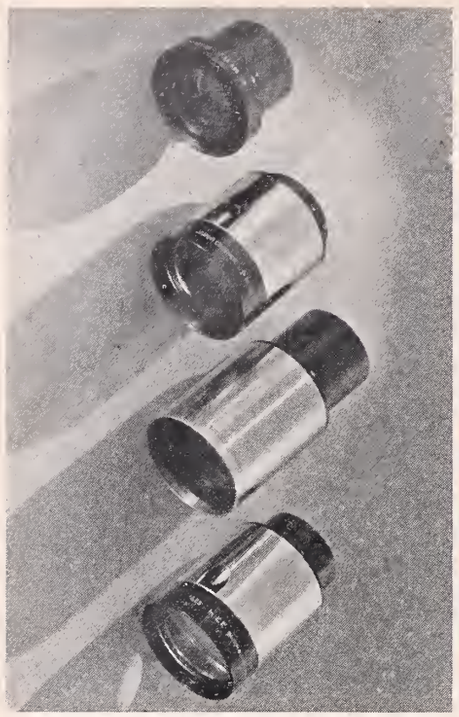
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Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Wall Finishes

Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio. (B)

Washroom Accessories

Marsh Wall Products, Inc., Dover, Ohio. (B)

9 SOUND

Amplifiers

Altec Lansing Corp., 1680 N. Vine St., Hollywood, Calif. (DBI)

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Amplifier Co. of America, 398 Broadway, New York 13, N. Y. (D)

Ballantyne Co., 222 N. 16th St., Omaha 2, Neb. (DI). See page 58.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

International Projector Corp., 90 Gold St., New York, N Y. (N). See page 68.

Lincrophone Co., Inc., 1661 Howard Ave., Utica 3, N. Y. (DI)

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I) See page 25.

Operadio Mfg. Co., St. Charles, Ill. (I)

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Rauland Corp., 5325 Wellington Ave., Chicago 41, Ill. (I). See page 64.

Amplifier Tubes

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Hearing Aids

Amplifier Co. of America, 398 Broadway, New York 13, N. Y. (D)

Radio Corp of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Rauland Corp., 5325 Wellington Ave., Chicago 41, Ill. (I). See page 64.

Intercommunicating Systems

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB) See page 57.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

Operadio Mfg. Co., St. Charles, Ill. (I)

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Rauland Corp., 5325 Wellington Ave., Chicago 41, Ill. (I). See page 64.

Lamps, Exciter

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Lens Assemblies, Sound

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. (A). See page 62.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Microphones

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Microphone Connectors and Stands

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Photoelectric Cells

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Continental Electric Co, Geneva, Ill. (A). See page 63.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill (CBI). See page 53.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Rauland Corp., 5325 Wellington Ave., Chicago 41, Ill. (I). See page 64.

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Public Address Amplifiers

Altec Lansing Corp., 1680 N. Vine St., Hollywood, Calif. (DBI)

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Amplifier Co. of America, 398 Broadway, New York 13, N. Y. (D)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

Lincrophone Co., Inc., 1661 Howard Ave., Utica 3, N. Y. (DI)

Operadio Mfg. Co., St. Charles, Ill. (I)

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Rauland Corp., 5325 Wellington Ave., Chicago 41, Ill. (I). See page 64.

Public Address Systems

Altec Lansing Corp., 1680 N. Vine St., Hollywood, Calif. (DBI)

Altec Service Corp., 250 W. 57th St., New York N. Y. (DB). See page 57.

Amplifier Co. of America, 398 Broadway, New York 13, N. Y. (D)

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

Lincrophone Co., Inc., 1661 Howard Ave., Utica 3, N. Y. (DI)

Operadio Mfg. Co., St. Charles, Ill. (I)

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Rauland Corp., 5325 Wellington Ave., Chicago 41, Ill. (I). See page 64.

Sound Equipment, Complete

Amplifier Co. of America, 398 Broadway, New York 13, N. Y. (D)

Ballantyne Co., 222 N. 18th St., Omaha, Neb. (DI). See page 58.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

International Projector Corp., 90 Gold St., New York, N. Y. (N). See page 68.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Operadio Mfg. Co., St. Charles, Ill. (I)

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Rauland Corp., 5325 Wellington Ave., Chicago 41, Ill. (I). See page 64.

Sound Heads

Ballantyne Co., 222 N. 18th St., Omaha, Neb. (DI). See page 58.

DeVry Corp., 1111 Armitage Ave., Chicago, Ill. (CBI). See page 53.

International Projector Corp., 90 Gold St., New York, N. Y. (N). See page 68.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill. (I). See page 54.

Sound Service, Contract

Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 53.

RCA Service Co., Inc., Camden, N. J. (D). See page 42.

Sound & Television Training

DeForest's Training, Inc., 2533 N. Ashland Ave., Chicago 14, Ill. (D)

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Altec Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Ballantyne Co., 222 N. 18th St., Omaha 2, Neb. (DI). See page 58.

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

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Two-Way Horn Systems

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Altec Service Corp, 250 W. 57th St., New York 19, N. Y. (DB). See page 57.

Ballantyne Co., 222 N. 18th St., Omaha 2, Neb. (DI). See page 58.

Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. (I). See page 25.

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Television Devices

Radio Corp. of America, RCA Victor Div., Camden, N. J. (R). See page 2.

Rauland Corp., 5325 Wellington Ave., Chicago 41, Ill. (I). See page 64.

10 STAGE EQUIPMENT

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Thortel Fireproof Fabrics, 101 Park Ave., New York 17, N. Y. (DC). See page 33.

Curtain Controls & Tracks

Automatic Devices Co., 1035 Linden St., Allentown, Pa. (I). See page 65.

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National Theatre Supply, 2319 Second Ave.
Shearer, B. F., Co., 2318 Second Ave.
Western Theatre Equipment Co., 2406 First Ave.

SPOKANE
Shearer, B. F., Co., 724 First Ave.
Theatre Supply & Sound Serv. Co., 617 First Ave.

TUCSON, ARIZ.
Arizona Film Supply Co., 84 W. Pennington St.

SOUTH

ATLANTA
Capitol City Supply Co., 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
Wil-Kin Theatre Supply, Inc., 150 Walton St., N. W.

BIRMINGHAM
Queen Feature Service, Inc., 1912½ Morris Ave.

CHARLOTTE
Bryant Theatre Supply Co., 227 S. Church St.
Dixie Theatre Supply Co., 324 S. Church St.
National Theatre Supply, 304 S. Church St.
Wil-Kin Theatre Supply, Inc., 321 S. Church St.

DALLAS
Hardin Theatre Supply Co., 714 Hampton Rd.
Herber Bros., 408 S. Harwood St.
Modern Theatre Equip. Co., 2011A Jackson St.
National Theatre Supply, 300 S. Harwood St.

GREENSBORO, N. C.
Standard Theatre Supply, 124 E. Washington St.

HOUSTON
Southwestern Theatre Equipment Co., 1416 Main St.

MEMPHIS
Monarch Theatre Supply Co., 492 S. Second St.
National Theatre Supply, 400 S. Second St.

NEW ORLEANS
Delta Theatre Supply Co., 214 S. Liberty St.
National Theatre Supply, 220 S. Liberty So.

OKLAHOMA CITY
Howell, W. R., 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
Oklahoma Theatre Supply Co., 708 W. Grand Ave.

SAN ANTONIO
Independent Film Exchange, 352 E. Commerce St.

TAMPA
United Theatre Supply Corp., 110 Franklin St.

CANADA

CALGARY, ALTA.
Sharp's Theatre Supplies, Film Exchange Bldg.
Western Theatre Service, 1217 Second St.

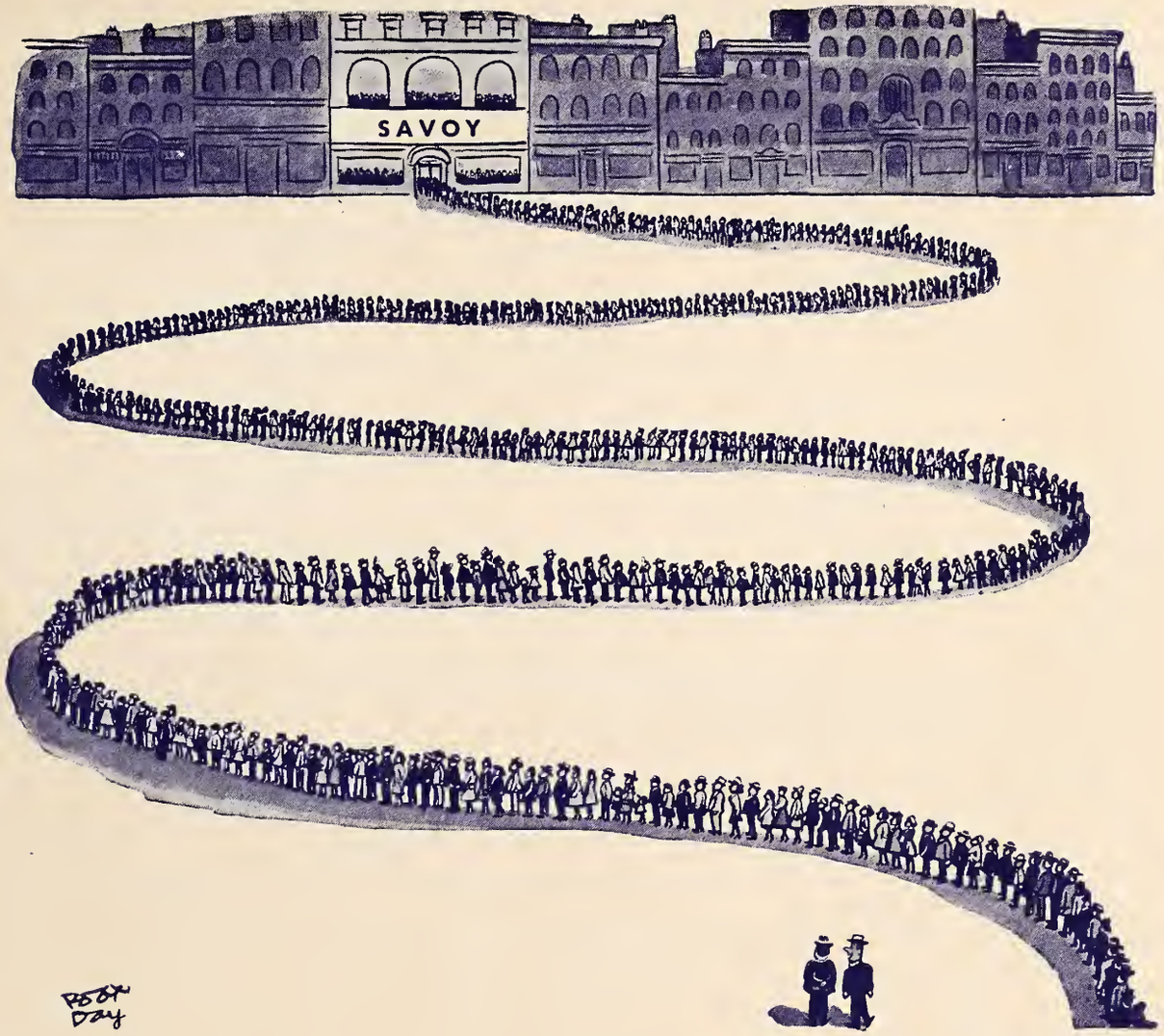
HALIFAX, N. S.
Dominion Sound Equipment, Ltd., 86 Hollis St.

MONTREAL, QUE.
Dominion Sound Equipment, Ltd. (head office), 1620 Notre Dame St., W.
Dominion Sound Equipment, Ltd., 5971 Monkland Ave.
General Theatre Supply Co., 366 Mayor St.
Perkins Electric Co., Ltd., 2027 Bleury St.

TORONTO, ONT.
Coleman Electric Co., 258 Victoria St.
Dominion Sound Equipment, Ltd., 276 Victoria St.
General Theatre Supply Co., 104 Bond St.
Perkins Electric Co., Ltd., 277 Victoria St.

VANCOUVER, B. C.
Dominion Sound Equipment, Ltd., 820 Cambie St.
Empire Agencies, Ltd., 543 Granville St.
Theatre Equipment Supply Co., 906 Davie St.
United Electric Co., Ltd., 847 Davie St.

WINNIPEG, MAN.
Canadian Theatre Supply Co., 510 Canada Bldg.
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Rice, J. M., Co., 202 Canada Bldg.



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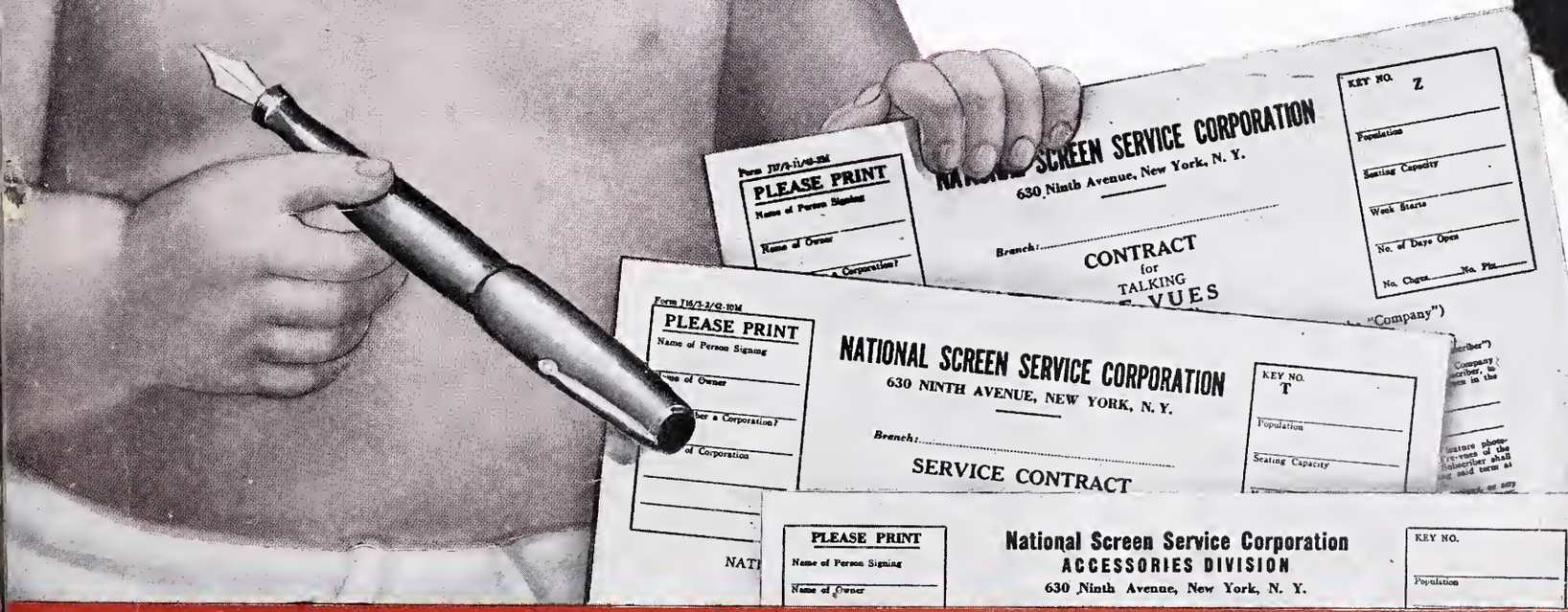
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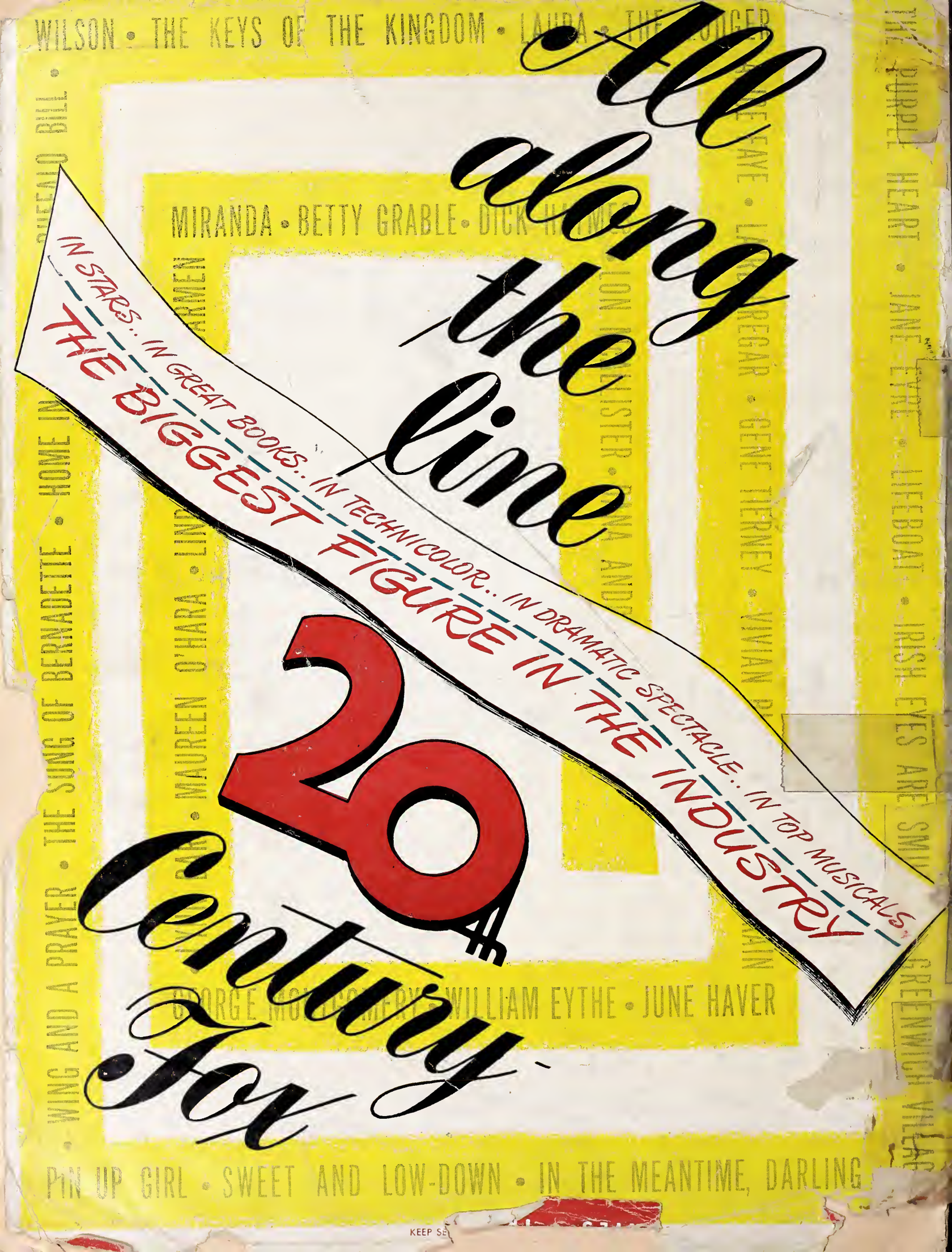


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